THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2295. LONDON, SATURDAY, OCTOBER 21, 1871. PRICE THREEPENCE REGISTERED AS A NEWSPAPER

INDIAN CIVIL ENGINEERING COLLEGE,
COOPER'S-HILL.

BY ORDER OF THE SECRETARY OF STATE FOR INDIA IN COUNCIL.

NOTICE IS HEREBY GIVEN, that a Competitive Examination will be held in JULY, 1872, for selection of 50 Candidates for admission to this College.

For further particulars apply by letter only to the Secretary, Public Works Department, India Office, S.W.; or to the Secretary, Civil Service Commission, S.W.

India Office, 7th September, 1871.

KING'S COLLEGE, LONDON.—GERMAN LITERATURE and HISTORY.—Professor BUCHHEIM'S LECTURES on the Political and Literary History of Germany, are delivered (in German) on MONDAY and THURSDAY EVENINGS, from 6 to 7. The Course includes Instruction in German Essay-Writing, and the Reading and Interpretation of Goethe's 'Reineke Fuchs,' 'Hermann and Dorothea,' &c.—For particulars apply to J. W. CUNNINGHAM, Esq.

COLLEGE of PHYSICAL SCIENCE,
NEWCASTLE-UPON-TYNE.

The INAUGURAL CEREMONY will take place in the Lecture-Room of the Literary and Philosophical Society, Newcastle-upon-Tyne, on TUESDAY, the 24th of OCTOBER.

Sir W. G. ARMSTRONG, C.B. LL.D. F.R.S., in the Chair.

The Very Rev. the DEAN of DURHAM will deliver an Address and announce the successful Candidates for the Exhibitions.

A LUNCHEON will be served at Three o'clock at the Queen's Head Hotel, Pilgrim-street, Newcastle.

Sir W. G. ARMSTRONG, C.B. LL.D. F.R.S., in the Chair.

Tickets 10s. 6d. each.

His Grace the Duke of Northumberland,
The Right Honourable the Earl Percy,
The Right Honourable Earl Grey, and
The Right Honourable Sir George Grey, Bart., G.C.B.

Are expected to be present at the Inaugural Ceremony and Luncheon Ladies will be admitted.

Persons desirous of attending the Luncheon are requested to give notice to the Secretary on or before Saturday, the 31st inst., in order that due preparation may be made. As the space is limited, priority of application will be considered.

Oct. 16th, 1871. THEO. WOOD BUNNING, Secretary.

SUNDAY LECTURE SOCIETY.

The SOCIETY'S LECTURES will be resumed at St. George's Hall, Langham place, on SUNDAY, the 5th of November, 1871; commencing each Afternoon at Four o'clock precisely. Twenty-four Lectures (in three series), ending 5th May, 1872, will be given.

The First Series of Eight Lectures will be as follows:—

Nov. 5.—W. G. CLARK, M.A., late Public Orator of Cambridge University, on 'True and False Protestantism.'
„ 12.—JIRAM ROW (of Mysore), on 'Education in India.'
„ 19.—W. B. CARPENTER, Esq., M.D. F.R.S. F.L.S., on 'The Gulf Stream; what it does, and what it does not.'
„ 26.—Hon. E. LYULPH STANLEY, on 'The Relations of England with the Far East.'
Dec. 3.—T. SPENCER COBBOLD, Esq., M.D. F.R.S. F.L.S. (Swiney Lecturer on Geology, British Museum), on 'The Coast-Line and its Teachings.'
„ 10.—R. E. DUDGEON, Esq., M.D., on 'The Optical Construction of the Eye.'
„ 17.—JOHN S. BRISTOWE, Esq., M.D., on 'The Physiology of Infection and Contagion.'
1872.
Jan. 7.—Professor W. K. CLIFFORD, M.A. (Camb.), on 'Atoms'; being an Explanation of what is definitely known about them.

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THIS DAY and NEXT WEEK.

SATURDAY (Oct. 21).—Fourth Saturday Concert at 3.

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TUESDAY.—Burlesque by Strand Company.

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SATURDAY.—Fifth Saturday Concert at 3.

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THE ORATORIO CONCERTS, Exeter Hall.
Conductor, Mr. Barnby.—FOURTH SEASON. 1871-2.—The Directors of the Oratorio Concerts beg to announce a Series of TEN SUBSCRIPTION CONCERTS, on the following dates:—WEDNESDAYS, November 15, December 6, December 20, 1871; TUESDAYS, January 23, February 6, February 20, March 5, March 19; WEDNESDAYS, April 10, April 24, 1872, when the following Works will be performed:—

BACH'S 'PASSION.'
HANDEL'S 'MESSIAH,' 'ISRAEL in EGYPT,' 'JEPHTHA,' and 'JUDAS MACCABÆUS.'
HAYDN'S 'CREATION,' and ROSSINI'S 'STABAT MATER' and 'ELIJAH.'

The Directors have much pleasure in stating that Mr. SIMS REEVES

has accepted engagements for the whole of the performances, and the services of many other eminent vocalists have been secured. The Members of the Orchestra will be selected from the best instrumentalists in London; and the Chorus, which will be considerably augmented, will consist of Mr. Barnby's Choir, numbering altogether about 500 performers. In order to ensure the comfort of the audience, the whole of the seats have, at a considerable cost, been re-cushioned.—Subscription to the Ten Concerts:—Stalls (reserved and numbered), 3l. 3s.; Area and West Gallery (reserved and numbered), 2l. 2s. Subscribers' names received by Novello, Ewer & Co.; the principal Musicsellers; and at St. James's Hall, by Mr. Austin.

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W. J. MACQUORN RANKINE, C.E. LL.D., Professor.

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Roman Law—Professor W. A. Hunter, M.A., First Lecture, MONDAY, October 23rd, at 6 30 P.M.
Constitutional Law and History—Professor J. W. Willis Bund, M.A., LL.B., Public Introductory Lecture, TUESDAY, October 17th, at 7 30 P.M. Subject: 'The Ancient Settlement of England.'
Laws of India—Reader John D. Bell, Esq., Public Introductory Lecture, THURSDAY, October 26th, at 6 30 P.M.

Prospectuses, containing full information respecting the Courses of Instruction in these Classes, may be obtained at the Office of the College, Gower street, W.C. JOHN ROBSON, B.A.,
October, 1871. Secretary to the Council.

S. DAVID'S COLLEGE, LAMPETER.—The PROFESSORSHIP of MATHEMATICS and NATURAL SCIENCE will be VACANT on February 1, 1872. The Stipend is 300l. a year.—Applications and Testimonials must be sent in to the PRINCIPAL on or before November 18, 1871.

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The Rev. G. B. ATKINSON, late Fellow and Tutor, Trinity Hall, Cambridge.

Mr. ATKINSON will be prepared to receive BOARDERS next Term, which will commence January 22nd, 1872.

LADIES' EDUCATIONAL ASSOCIATION,
LONDON.—The COURSES of LECTURES to LADIES, by Professors of University College, on Mathematics, Physics, Practical Chemistry, Architecture, Latin, English, French, Italian, and German Languages and Literatures, Philosophy of Mind, Jurisprudence, and Constitutional History, will begin, at University College, on and after MONDAY, October 30. The Evening Course of English Literature will be continued at the College on TUESDAYS, at 6 P.M.

Prospectuses, Class Tickets, and Free Tickets for the First Lecture of each Course, to be had of the Hon. Sec., J. E. MYLNE, Esq., 27, Oxford-square, Hyde Park, W.

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THOS. J. GULLICK, Hon. Sec.

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Memoirs and Letters of Charles Boner, with Letters of Mary Russell Mitford to Him during Ten Years. Edited by R. M. Kettle. 2 vols. (Bentley & Son.)

At the first glance there might seem to be a want of unity in the volumes which Miss Kettle has so lovingly devoted to the memory of her friend. The work appears to fall into three divisions. First of all, we have the story of Mr. Boner's life; then come extracts from his published and private letters; and then the letters written to him by Miss Mitford. Yet, when we take the whole work into account, it will be seen that this first estimate was hasty and fallacious. There is in reality a common centre at which all these threads unite, and to which everything tends. This centre is the character of the man who is brought before us. Just as there is a consistency in his life when it is properly viewed, so his intercourse with the world through the medium of his writings, and with his friends in the correspondence which passed between him and them, is an unfailing testimony to the warmth of his nature. Being frankness itself in all his dealings, he invited, or indeed compelled, frankness from others. The tone of all the letters addressed to him, either by Miss Mitford or his friends in general, shows that everybody had confidence in him. All people knew that Boner would sympathize with them in any difficulty, would enter into their feelings or interests, would show himself worthy of the trust reposed in him, would listen patiently to unpalatable advice or egotism. Therefore it was that his correspondents opened their minds freely, and that many remarks were made to him which would otherwise have been kept secret. Miss Mitford's letters which are published in this book abound with comments of a strongly personal character; and we gather from a note, appended by Boner himself, that some omissions were found necessary. Whether or not it is discreet to publish everything, it is well that the whole mind should be laid open, and that will never be done unless one correspondent is sure of the other. The many ways in which Boner proved himself trustworthy appear sufficiently from a study of his character. His enthusiasm for all that was done by his friends is one of his most striking qualities. It becomes the more remarkable when we notice how wide was the circle in which he moved. Living for so long a time in Germany as to take the place of an interpreter between his native and his adopted country, he had a vivid interest in all the literary, artistic or scientific products of that nation of workers. Baron Liebig, in a letter which Miss Kettle has printed, bears witness to Boner's sympathy with his labours. The painters, the poets, the writers of every other class, could tell the same tale; but there needs no such confirmation, for Boner's friendly feelings extended to the whole country. Not content with his love for Germany, he was led to widen his range by his visit to Transylvania. Readers of his last book will remember the delight he took in dwelling on the undeveloped riches of that country, just as one of his friends tells us in this work of the active propaganda that he made on behalf of Transylvanian wines. In all these traits we have the same warmth of disposition, the same heartiness of friendship, whether it be shown in a private or a public sphere. An amusing instance is furnished by Mr. Lever, in one of the two pleasant letters contributed to these volumes. Speaking of "Forest Creatures," he writes to Boner—"You made me laugh heartily at a bit of idiosyncrasy I could not help telling to my wife. After some details of wild boar ferocity and savagery, you say that he has some noble and *ritterlich* (knightly) qualities—so like you it was to find out a bit of good—to turn your eye to the one spark of sunlight in a dark landscape—that while I laughed, I admitted the full force of the tendency."

As an ardent sportsman, Boner would perhaps have resented the compliment thus paid to him at the expense of the boar, which was one of his favourites. He might have said that it was his aim to tell the truth about all animals, not to find out exceptional good qualities. Yet Mr. Lever's remark is thoroughly justified, not only by Boner's treatment of the boar, but by the general character of his judgments. It seems as if, in his zeal for his many friends, he became somewhat blind to their failings. We are not alone in our wonder that he could be content with many of the German institutions, and could admire many German public characters. We have in these volumes more than one instance of what seems to us misplaced enthusiasm. Boner's admiration for the Emperor Maximilian of Mexico may have been natural, under the immediate influence of such a tragic death; but hardly bears subsequent investigation. Again, the letters from Vienna show too great a partiality for Austria and the Austrian imperial family; and it is admitted by Boner's friends that he was too firm a believer in German nobility. Still, when Boner saw a blot, even in his most cherished institutions, it was not exempt from his criticism. In some of his letters from Munich, he deals with the faults of a Government which neglected the useful for the sake of what it considered the beautiful. He speaks, for instance, of the old King of Bavaria refusing to give a small piece of money to the porter who brought him a work of art, and appropriating to his own buildings sums voted for other purposes by the Chambers. He mentions that, in Viennese society, M. Schmerling, when Prime Minister, was only admitted out of respect for his office, and was not allowed the privileges attaching to those whose rank made them duly eligible. The result was, that none of the nobles would dance with Schmerling's daughter, and thus she was virtually excluded from society. Such things as these were repugnant to Boner's common sense, and no amount of respect for persons or systems prevented his expressing his opinion. Yet, unless there were palpable blots, he was apt to be easily satisfied. In this respect, the account he gives of his interview with Mr. Carlyle seems significant of his own character. Mr. Carlyle could see nothing faulty in the Prussian military system, resenting a remark that the dress and drill of Frederick the Great's army had been found troublesome to the soldier and ridiculously pedantic, and Boner was always favourably biassed by anything belonging to South Germany. However, he did not go so far as Mr. Carlyle, whose predilections led him to remark that a stock was the best neck covering a soldier could wear, and that he always wore a stock himself.

We have said that Boner's letters from Germany are most valuable as giving an insight into the warmth and sincerity of his nature. It is to be regretted that their form and the ephemeral character of their subjects make them unfit to represent his literary merits. A man whose poetry was praised by Wordsworth in a phrase exactly opposite to that employed about Wordsworth himself by Jeffrey, whose work on 'Chamois Hunting' has been generally approved both by keen critics and the reading public, and whose contributions to natural history were welcomed by Mr. Darwin, has left behind him something more solid than mere newspaper contributions. Some frank and outspoken criticism of Boner's writings will be found in Miss Mitford's letters, and it is equally interesting to note the appreciation shown of his chief work and the candour with which unpleasant truths are told. Miss Mitford knew that Boner would be gratified rather than displeased by sincerity equal to his own. He himself says in a private letter, "it is not praise I want, but a sensible appreciation of what I do," and of this there is no surer sign than absolute frankness. The freedom with which Miss Mitford speaks of all other people, and the constant sharpness of her remarks, would make us suspicious of unqualified praise. We can understand that Boner felt more hurt by her censure of some of his favourite writers than by any of her comments on his style. With his love for Germany, he must have wondered at her failure to appreciate Auerbach, whose tales she pronounces "utterly worthless." Her advice to Boner on this topic is to keep from translating such stories. "Write a nice prose book," she says, "dear friend, as little German in its tone as possible, about the real world, even if that real world be Germany, and avoid those hideous nicknames of which these stories are full, as well as their incredible childishness." In the same spirit, Miss Mitford says of the Oberammergau Passion Play, "It must have been a curious thing, chiefly curious as showing how much ignorance and barbarism still exist among nations called civilized." In both these respects it must have appeared to Boner that his correspondent was judging Germany from the point of view of English prejudices, and that she needed a real acquaintance with the people to gauge them better. He himself could not see the justice of much of the censure of the childishness and hideous nicknames which are blemishes in otherwise excellent stories. So, too, his admiration for Hans Andersen was probably as one-sided as Miss Mitford's depreciation, and it is by taking the mean of the two views that we must arrive at a right judgment. Indeed, Miss Mitford in all her letters is a valuable foil to Boner. She has always a tendency to take an unfavourable view of things, and thus she corrects her friend's too ready appreciation. Sometimes this habit carries her too far, as in the passage in this book where she calls 'Casa Guidi Windows' a dull tirade on Italian politics, the only result of which will be a total exclusion from Italy for the writer, in case she wants to return thither. Remembering that Mrs. Browning was an intimate friend of Miss Mitford's, we cannot think such passages as this bear out Boner's view, that their writer

had "an inclination to over-appreciate the merits of those she loved." It is clear that in speaking thus he was unconsciously reflecting his own habits.

The many incidental allusions thrown in by Miss Mitford on all subjects, make her letters the spice of these volumes. We hear of Moore's failure of mind leading him to ask the same question a dozen times over,—of Mr. Disraeli's attachment to his race, as shown in his engaging a hundred Jew boys to carry banners at one of his elections,—of the Exhibition of 1851,—of the eloquence of Cardinal Wiseman,—of the "pretty waywardness" characterizing Mr Ruskin. It is possible that some who know nothing of Boner's own writings may take up the present book for the sake of a more familiar name, and if so, they will be rewarded, not only by much pleasant reading, but by the contemplation of a sterling character.

Second Report of the Royal Commission of Historical Manuscripts. Presented to both Houses of Parliament by Command of Her Majesty. (Her Majesty's Stationery Office.)

Calendar of the Carew Manuscripts, preserved in the Archiepiscopal Library at Lambeth. Edited by J. S. Brewer and Wm. Bullen. (Longmans & Co.)

Calendar of State Papers, Domestic Series, of the Reign of Charles I. 1638–39. Edited by John Bruce and Wm. D. Hamilton. (Same publishers.)

Calendar of State Papers, Domestic Series, of the Reign of Elizabeth. Addenda, 1566–1579. Preserved in Her Majesty's Public Record Office. Edited by Mary A. E. Green. (Same publishers.)

The Accounts of the Churchwardens of the Parish of St. Michael, Cornhill, in the City of London, from 1456 to 1608. With Miscellaneous Memoranda contained in the Great Book of Accounts, and Extracts from the Proceedings of the Vestry, from 1563 to 1607. Edited from the Originals by W. H. Overall, Librarian to the Corporation of the City of London. (Printed, with the consent of the Vestry, for Private Circulation only, by Alfred J. Waterlow.)

The five works named above will suffice to show that the social and political history of past times will not be allowed to fall into oblivion. The whole of them are not only important, but often very amusing contributions to our national annals. From emperors to valets, and from these to the sweepers of city churches,—all have more or less pleasant illustration in these various volumes. We are not sure that the valet, as in old French and Spanish comedies, is not the most amusing personage in the crowd of actors that move about the stage. In the present instance he turns up in the Report on Historical Manuscripts, where we certainly did not expect to meet with him. Let us remark, by the way, that the Queen, on a representation made to her that there existed many MSS. of general public interest in the possession of Institutions and private families, appointed, as Commissioners, nine noblemen and gentlemen to inquire into the matter. The inquiry ended by the owners of such documents giving free access to the scholars deputed by the Commissioners, to all MSS. or printed documents, that the same might be calendared and described. Accordingly, we have here most interesting accounts of ninety-four private collections of documents which illustrate History, Constitutional Law, Science, General Literature, and Domestic Life. These include twenty-two Scotch and seventeen Irish collections. Some of the gentlemen deputed by the Commissioners examined freely the collections in private hands; others were admitted to search among the papers of public institutions; others again visited the records stored away in cathedrals, or were permitted to examine those of Oscott and Stonyhurst. Oxford and Cambridge were not forgotten. Most of the work was confided to Mr. Henry T. Riley, and it was through going a little beyond his limit that Mr. Riley had the good fortune to fall in with the old English valet of above three centuries ago, whose carefulness adds something to the innocent amusement of the present hour. While Mr. Riley was pursuing his researches among the manuscript treasures of Oxford, he became acquainted with Mr. W. H. Turner, of Turl Street, who put into his hands a series of Inventories, filling fourteen closely-written leaves. Mr. Turner had found them stitched together to serve as padding to the cover of an old book, which had lain in a solicitor's office in Oxford for probably more than a century. The inventories are of clothes, arms, trinkets, and furniture belonging to John Dudley, Lord Lisle (afterwards Duke of Northumberland), at his residence, Ely House, Holborn. Mention is made, year by year (1545–50), of the disposal of the different items, and the whole appears to be written by John Hough, the steward or valet to Lord Lisle; and we cannot go through honest John's entries without feeling under the greatest obligations to him. Hough's master was the son of the Dudley who was hanged with Empson. He was himself beheaded in 1553. We have most interest in this nobleman as the father of Ambrose Dudley, but more especially as being the father also of Guilford Dudley, the husband of Lady Jane Grey, and Robert Dudley (Earl of Leicester), the legendary would-be husband of Queen Elizabeth. The inventories show father and sons in quite a new light. The princely lads wore their sire's old clothes. They would have worn his old shirts, but the shirts were cut up to make pocket-handkerchiefs for his lordly nose! In 1545, Hough gave from the paternal wardrobe "a coat of black velvet to Mr. Guilford Dudley, at Suffolk Place." In the same month (March) of the same year, this young fellow, destined to meet the same fate as the father whose garments he wore, received from Hough "a friscadow cloke edged with a parement lace of blacke silke and goold and a cote of blacke velvet thereto." As if this were not enough, Guilford also had a gift of two dozen of the six-cornered damascene buttons off one of his father's gowns! The other sons accepted similar spoil. Crimson satin cloaks slipped from my lord's shoulders to those of Ambrose, afterwards Earl of Warwick; another son, Henry, obtained a coat of white satin; and, more singular than all, "a velvet cote sette with roses and rugged staves of goldsmithe's worke which my lady of Warwicke hadde at Enfield," was given to no less a personage than her son, Robert Dudley. One cannot but smile at the idea of the great Earl of Leicester having ever worn a garment made out of one of his own mother's "cotes," or at his brother, Sir Ambrose, borrowing his father's "hat of grograine" and a brush, against which entry John Hough has written "not restored." More than once we find a satin doublet given to an individual, perhaps a dependent friend, to be converted into breeches and hose. This sort of change was sometimes effected for my lord's own convenience: for example, "A gown of black velvet with a square cape, faced with satin, transposed into four pair of breeches, and a pair of slippers for my lord." Transposition was inflicted on other garments: "Four shirts were given to nurse Amias at Canbury to make handkerchers of for my lord." In 1550, we find that "one shirt was lent to my lord of Rutland, and cold not be gotten agyne since." And this was the Rutland who had the blood in him of Anne Plantagenet, sister of King Edward the Fourth! The next time my lord had a shirt to spare, which he did not want for "handkerchers," he had it made into a bag to hold his other shirts that were ready for the laundry at Ely House! Some of my lord Lisle's "stuffe" disappeared in strange ways. In February, 1545, Hough makes this entry: "A velvet night-cap stollen, at my Lady Garniches." John's master seems to have gone to the same lady's house soon after, but only to be again despoiled, as may be seen in this record: "A black rapier stolen at my lady Garniches." A still worse sample of the morals of the times presents itself in an entry of 1550, to the effect that "4 damascene buttons were cut off my lord's gown in the privy-chamber by Mr. Fuwilliams, and were never gotten again." But this is nothing to the thirty-nine pair of enamelled aiglettes, "all set on a velvet cap," which were stolen, "cap and all, at Hatfield." There are entries of left-off garments "*given*" to Sir Richard Varney, a personage who was not likely, perhaps, to return anything that was lent. As for my lord's buskins—his sons, gentlemen, and lackeys scrambled for them when they were done with, and John Hough chronicles how they fell to each personage. Robert Dudley may really have made love to Amy Robsart, in his father's cast-off velvet breeches, satin cloak, and newly-soled buskins!

Turning to the Report of Mr. Riley's Visitations to the Colleges of Cambridge and Oxford, we find them of equal interest with the above inventory, which, we should remark, is now the property of the Bodleian Library. Clare College has wonderful records of costly articles which it once possessed, and also of useful articles, such as "finger napkyns," which were very necessary at medieval dinner-tables, when every one put his finger into the dish, and forks were things unknown. Among much evidence of riotous living, we find scholars in taverns drinking the health, now of Oliver Cromwell, now of the Devil. These offences were not held to differ much, if at all, in degree. One of the striking items, under "Gonville and Caius," is a passage in a list of Masters, wherein Bishop Booth of Exeter (1465–78) is charged that "he most disgracefully made away with the best cup and the best piece of silver plate, together with as much money as he could scrape together." Among the countless items of matters connected with Jesus College, the eye falls on "the salary of

Robert Palmere, confessor of the ladies this year, 6*s.* 8*d.*" And, again, "For the salary of Master John Herrysone, Chaplain, celebriting Mass for the ladies, the whole time of this account, 100*s.*" Trinity Hall, in 1620, had a hankering for Turkish baths, and proposed "that there shall be two rooms for sweating, after the model of the most elegant Bagnio in London." Cooling rooms, with "the proper accommodations," and servants who "shall do the small offices usual in bagnios, and cup when desired," are also noticed as requisites rather than luxuries. From Cambridge to Oxford, and we enter Corpus Christi, where the muniments, books, furniture, rules, registers, are as numerous and varied as in the other colleges. An inventory of 1610–14 shows, among a multitude of other facts, that Fellows entered their rooms already partly furnished by the college. In one room we find "a fayr standing bedsted with carved vallance and a truckle-bed under it." Scholars then lived in the same room with the Fellows. Mr. Riley says that "according to the original statutes, the Fellow slept in a higher bed placed above the Scholar's." The *Computi* of Exeter College would furnish matter for a whole volume. To refer to one entry out of a thousand, we notice that "nunsyns," or noon-drinks given to workmen, are frequently mentioned: thence "nuncheon" and "luncheon." Jesus College, Oxford, boasts, chiefly, of muniments of title. Lincoln, on the other hand, overwhelms us with lists of property and samples of manners. Among the latter is an admission (date 1634) of George Stasemoore of having, by unseemly words and unworthy behaviour to Mr. Cross and Mr. Chalfont, rendered himself "unworthy of any further favour or residence in the college." This admission probably condoned the offence, —of calling Mr. Cross, a senior Fellow, "ass," and giving to Mr. Chalfont, M.A. and Chaplain, the nick-name of "Nicholas Cusanus." Of the treasures of New College, one of the most precious is a holograph letter of its founder, William de Wykeham. Of the hundred entries of all sorts of curious people, high and low, who came to dine or sup with the Fellows, perhaps the most curious (A.D. 1407) is the following, with others like it:—"On Friday came two women of Hornchurch to dine with the Fellows." Then follow Oriel and Queen's (the latter made unusually interesting by entries in its Rolls referring to Wyclif), Trinity and Worcester, which are hardly of less value. Indeed, we may say that new materials for histories of the two Universities are to be found in the mass of documents which, in this volume, are only briefly described.

Other portions of the volume, containing lists of books and manuscripts in the houses of private gentlemen, will be found of great use to historical inquirers. When more than mere cataloguing occurs, the result is always interesting. For instance, Mr. Horwood, in describing the literary treasures at Earl Spencer's, often deals generously in this way. In 1738, Kent (the artist?), in various letters, speaks of Pope as being in liquor and insisting on "more wine." "Pope," says Kent, in one of them, "is the greatest glutton I know. He told me of a soup that must be seven hours a-making. He dined with Mr. Murray and Lady Betty, and was very drunk, last Sunday night. He says if he comes to town, he'll teach him (Mr. Bethell) how to live, and leave off his roasted apples and water." Other letters are equally amusing, many even more so; and it is with the greatest reluctance that we close this Report, in order to say a few words of other historical collections, which are of equal importance, and sometimes quite as amusing.

The Calendar of the Carew Manuscripts includes 'The Book of Howth' and 'The Conquest of Ireland,' ascribed to Thomas Bray, —two documents which give the utmost value and interest to this volume, in which they are given in full. A study of them will confirm some and change other opinions on Ireland, which readers of that subject may previously have formed.

The last literary work of the late Mr. John Bruce is to be found in the Calendar, which has been worthily completed by Mr. Hamilton. Compared with the political part of this volume, interesting as it is, the portions which treat of social life, and those especially referring to Waller's "Sacharissa," will be, no doubt, in much higher estimation with the reader who looks for "life" as it was in the days of the lady and the poet.

The chief subject, that is, the one, perhaps, of most general interest in Mrs. Green's Calendar of Addenda, is "the consecutive account of the Rebellion, as gathered from the daily letters that passed between the authorities in the North and the Court." This account may now be read for the first time. It includes other letters and examinations of the rebels themselves. The volume would have great value if it contained only this moving story of events from September, 1569, to June, 1570. We can only direct to it the attention of our readers.

Finally, with reference to the volume illustrating by-gone days in the parish of St. Michael, Cornhill, and which is only designed for private circulation, it has much matter in it that is of considerable public interest.

Oriel: a Study in 1870. By James Kenward. (Chapman & Hall.)

'ORIEL' is a poem belonging to a class essentially of the present day; that, namely, which attempts to treat seriously of modern ideas and manners, and to put into a poetical form subjects which have generally been regarded as proper to prose. Of this class of poems the present generation has seen many specimens, the first, perhaps, being Mr. Tennyson's 'Princess,' so far as concerns the introduction and conclusion of that charming "medley"; while the most successful and most considerable poem of the kind is, without doubt, 'Aurora Leigh.' In 'Oriel' the style may be said to have reached its complete development, and it is, therefore, perhaps natural that any subsequent essay of the same kind should constantly remind us of Mrs. Browning's style and rhythm, though showing, at the same time, traces of the influence of the Laureate, whether after his earlier manner, as in the 'Princess,' or the more recent thought and diction of 'Aylmer's Field.' We cannot at present quote an example, but no reader will fail to recognize the family likeness, to say the least, which exists. This alone would, of course, make it impossible to say what Mr. Kenward could do if left to his own unaided powers. He has taste, and some poetical feeling, and there are now and then striking bits of description. One in particular we may notice, as remarkable for the weirdly graphic way in which an imaginary tale of horror is worked out. This is a fragment, found by the hero of the story, Oriel Sedley, among the papers of a deceased friend, purporting to relate how, on a certain night, the narrator, walking with a man of science, perceived the moon greatly increased in apparent size. Further investigation shows that the increase continues, and that, in consequence of some unknown convulsion of nature, the satellite is rapidly approaching its primary. The effects upon men's minds of the intelligence and the phenomena observed are told with a minuteness and *vraisemblance* which we can compare to nothing but some similar tales of Edgar Poe's.

The story of the poem is not particularly interesting, and appears to be intended simply as a vehicle for the expression of Mr. Kenward's views on subjects social and political, which certainly are original enough as a whole, and as being all entertained by the same person. Socially he appears to be Radical of the philanthropic school, with strong views about pauperism and game-preserving: politically, he seems to be a friend of personal government in its latest form. He tells us how the gentleman who has we hope found more peace at Torquay than on the throne of the Empire which yet was peace,

> **Had borne the sceptre as the People's gift**
> **Thrice ratified, and ruled by them for them,**
> **Governing wisely, and discerning well,**
> **As a man knows his passions.**

This is part of a panegyric which would be rather overdone as applied to a ruler who should combine the qualities of Pericles, King Alfred, and Leopold of Belgium; and if seen in the proper quarter, it ought certainly to earn for the author, at least, a "cabinet portrait" with autograph attached.

Our business, however, is rather with Mr. Kenward's literary merits and defects. We have alluded to the former; conspicuous among the latter is an inordinate tendency to far-fetched conceits and laborious novelties of expression. Thus we find champagne of the kind called Aij referred to as "the glad wine that mocks the Greek lament"; a sportsman is called "the cynosure of cynegeticists"; newly-married brides are "joyous neogams"; a purse-proud man "conjugates the tenses of the great reflective *(sic)* verb of Self—first person only." Of course some one "*predicates* they'll trouble you some day," and this is the less excusable, as Mr. Kenward has already employed that misused verb in its right sense. We wish, too, that the author would explain how a Duchess whose brother's son is alive, can be a Countess in her own right; though, to be sure, as one of her ancestors had done something "at Runnymede with Stephen," a family of which a member could so disregard history might easily in after ages develope a contempt for the laws of succession. Mr. Kenward must submit to a great deal of the tedious labour of the file before he is likely to produce anything really satisfactory. The instances of inaccuracy which we have cited are not half of what we had marked, but they will suffice. There are two smaller poems, calling for no particular remark. We do not know why the author quotes Ecclesiastes in Welsh; and when

we meet in one poem with the words "Anoeth bid bedd i Arthur," we are not much enlightened, we fear, by being told in a note "Englynion Beddau Milwyr Yays Peydain," though we daresay it is quite true. A Welsh correspondent has lately warned us not to meddle with a language which, he says, the Saxon cannot understand; so we shall not venture on further criticism.

The Philology of the English Tongue. By John Earle, M.A. (Oxford, Clarendon Press.)

We have so very little real philology in most English works that profess to make us better acquainted with our own language, that we were prepared to welcome most heartily any attempts to put the study of English on a sound basis. We commenced Mr. Earle's book with a determination to make every allowance for occasional failures in a subject demanding such a wide range of reading, but we were not prepared to find a subject of such importance so feebly treated. We have gone carefully through the present work, and we can find no evidence that Mr. Earle has properly equipped himself for his undertaking. He evidently lacks not only the requisite knowledge, but also the critical ability to work out the 'Philology of the English Tongue.' He has both over estimated his strength and underrated the difficulties he had to contend with, and we are therefore not surprised to find that the result of his labours is a complete failure. The title of Mr. Earle's book is a taking one; but he has neither rightly nor wisely chosen it. We have here a book of 567 pages, and all the real philology that it contains might be put into less than seven. The author doles out his philological information in such homœopathic doses, that we are afraid it would take three or four such works as this one before the medicine he has been good enough to prescribe for our philological ignorance could have the desired effect.

Mr. Earle, of course, begins with a statement of the relation of English to the languages of the Indo-European or Aryan family: so far so good; yet we fail to see why he attempts to illustrate Grimm's Law by bringing forward Shakspeare's exaggerated description of a Welshman's pronunciation of English. But it is one of our author's peculiarities to wander from his subject; so, with "the law of *consonantal transition*" before us, we are at once carried away to the connexion between Hebrew and Chaldee, in order that Mr. Earle may air his philology by proving the connexion between the "famous Phœnician city... *Zor*, or Tyre, and the Dartmoor *Tors*"! (p. 3). With what respect can we speak of the philology that soberly compares *βίθος* and *pit*, or attempts to make *bedridden* the passive participle of the O.E. verb *be-drian*, to bewitch (p. 23), or derives *orchard* (O.E. *ortgeard*) from Latin *hortus*?

In the sketch of "the rise of the English language," we have nothing that is original; the transition period which required most careful treatment is superficially and imperfectly handled. Most of the material that is of any value is taken from Sir Frederic Madden's Preface to Laȝamon, the "helpful nature" of which Mr. Earle has good reason to praise. Our author seems, however, altogether ignorant of any Old English works written before Laȝamon and after A.D. 1100, although the Early English Text Society has done something for the real O.E. *Transition* period (not the "*Broken* Saxon—Latin documentary period," as Mr. Earle designates it), from 1100 to 1215. But while our author's knowledge of Old English is extremely limited, it does not prevent him from giving a decided opinion on matters altogether beyond his ken. Thus, on page 46, he says that the editor of Laȝamon has fixed on 1205 for the date of the 'Brut,' for reasons which *appear conclusive*. On page 58 he informs us that Dr. Morris is *probably right* in assigning Suffolk as the locality of the O.E. poem entitled 'The Story of Genesis and Exodus.' He has the hardihood to attempt to assign the date 1280 to the O.E. poem called 'The Owl and the Nightingale,' without ever having examined the MSS. in which it is to be found. Now it has been conclusively proved, though recently, that this poem was written before 1250.

Mr. Earle not only favours us with his opinion on the dates of Old English books, but he kindly helps us to a translation of the passages he quotes, whether easy or hard. As he is thus pleased to invite us to take the measure of his erudition, we shall proceed to do so. In Mr. Furnivall's edition of R. Brunne's 'Handlynge Synne' there occurs the following passage:—"Y beleue hyt nouȝt, ne neuer shall weyl" (= I believe it not, nor never shall *well*), which Mr. Earle renders most elegantly as follows: "I believe it nought, nor never shall *will*"! From this mistranslation, which surpasses everything we have ever come across, we derive this important and conclusive fact, that "in the transition period, we find the verb *shall* serving as an auxiliary to the infinitive verb *will*"! He is equally infelicitous in translating the following extract from the 'Moral Ode' (ed. Furnivall;—Mr. Earle does not inform us from which edition he quotes; the 'Moral Ode' is printed in Dr. Morris's Old. Eng. Hom., first series, pp. 158–183), which he boldly pronounces to be of the thirteenth century (though it can be proved to be really much older):—"He þurh-sihð elches mannes þanc, *þat scal us to rede*." If Mr. Earle had consulted other copies of the 'Moral Ode,' he would have found that *þat* is a blunder for *wat* or *hwat* (the reading of the Lambeth and Jesus MSS.); and that "þat scal us to rede" does not mean "that shall us judge." Having given the correct reading, we hope Mr. Earle's philology will enable him to translate it accurately in a revised edition of his work.

On page 61 we are gravely informed that the O.E. adverb *fort* = *until*, "is in fact our modern *forth*." Now if Mr. Earle had the slightest acquaintance with Old English he would have known not only that *forth þat* = *until*, but also that *fort* = *forte* = *forto* = *until* (cf. *for-to* it were ouer midnight = until it were past midnight—'Kyng Alis,' l. 5363), is strictly analogous to such formations as the O.E. *ever-te* = ever to = ever as yet, and *never-te* = never to = never as yet ('Ayenbite of Inwyt'). Not only does *to* become *te*, but *so* became *se* in O.E.; and just as we find *forte* = *forto*, so we find *hoso* = *whoso* becoming *hose* and *hos*. Even in simpler matters Mr. Earle goes sadly wrong. Thus, on pp. 229—232, we find O.E. *bowne* = ready, prepared, our *bound* (for a place), given as the passive participle of the verb *to bow*. Bishop Pilkington uses the verb *bowne* (and *buskle*), to prepare, make ready; there is no doubt of its Scandinavian origin, and Mr. Wedgewood gives a very satisfactory history of the word. *Rascal* and *villain*, we are told, on page 55, "are of the same temper and date" (Transition Period) as *ribald*, &c. We do not remember seeing *rascal* in any Old English work of the thirteenth century; but "*rascaly*" occurs in the 'Promptorium' with the sense of *refuse*. Palsgrave gives "refuse beasts" as the meaning of "*rascal*," and this enables us to understand a phrase found in Elizabethan writers,—"the *rascal* of the flock," *i.e.*, the worthless, lean or refuse animal in a flock of deer. On a par with this sort of information is the statement, on page 78, that a "*pulled* hen" (Prol. to C. Tales, l. 177), *i.e.*, a plucked or moulting hen, is the English form that Chaucer gives to the French *poulet*. We always believed Chaucer liked good eating, and knew that *pullets* were table-fare.

We must just notice another statement, on page 28: "The poet in whose works the Scottish language first displays its definite form is Dunbar, a younger contemporary of Chaucer." Has Mr. Earle never seen, among the works of the Early English Text Society, the first part of Mr. Skeat's excellent edition of Barbour's 'Bruce'? We have been trying to make out the class of students for whom our philological teacher is writing: whoever they may be, he does not suppose them to have any very great acquaintance with French when he asks, "Who would suspect such a word as *blemish* of being French?"

We are afraid Mr. Earle's bread and milk for babes are not of a very nutritious character, if we are to take the following choice morsel as a specimen (p. 77):—

"Then there is the very Saxon-looking word, with its *w* initial, to *warish*, meaning to recover from sickness. Richardson has provided this word with a Saxon derivation by connecting it with being *ware* or *wary*, and so taking care of oneself. But it is simply the French verb *guesir*."

Richardson is here a safer guide than our philologist, who talks of the suffix *ish* in *banish*, *warish*, as an English termination (like *blackish*, we suppose he means). We thought that the veriest tyro in philology knew that French verbs beginning with *gu* are of Teutonic origin, and that O.Fr. *guarir*, *garir*, O.E. *warice*, *warishe*, *guarish*, are connected with the root *war*, to be found in O.E. *warian*, O.Sax. *waron*, O.Fris. *waria*, O.N. *vara*, Ger. *wahren*, to be *ware*, cavere, servare, &c.

Before Mr. Earle proceeds to give a philosophic account of the Parts of Speech, he treats us to a chapter on 'Interjections,' from which we learn that *pooh*, probably connected with Fr. *pouah*, conveys a moral disgust, though he forgets to remind us that *pah* is an interjection that gives us a very clear notion of physical disgust.

> Fie, fie, fie! pah, pah! Give me an ounce of civet, good apothecary, to sweeten my imagination.
> *King Lear*, act iv. sc. 6.

The word is used by Selden ('Table Talk') as an adjective. "It (the child) bedawbs it (*its coat*) with its *pah* (*i.e., nasty*) hands." But we must skip over a good deal of pseudo-philology, and notice one assertion (p. 246) which at first utterly dismayed us, that "a few nouns . . . form their plurals much as the strong verbs form their preterites,—Examples, *man*, *men*, &c.,—by mere repetition of the

noun. It is not quite so plain a thing to see that any analogy exists between plural number and past tense. . . . There may not be any outward logical analogy, and yet there may be an inward mental affinity." This may be meant for philosophy or fine writing; it is certainly not philology. Every German schoolboy knows that those nouns that now form their plural by a vowel change had originally (*i. e.*, in what some philologists call the Parent Teutonic) a plural inflection *s;* thus *feet* in O.Sax. is *fôti* (sing. *fôt*), Gothic *fôtjus* (sing. *fôtus*). The O.Sax. *fôti* points to an original English *fêti*, whence, by loss of *i*, we get *feet*, the *ee* (or *e*) of which is due to the influence of this lost *i*, which, again, stands for an original *is*.

For the first time, we learn "that beyond sporting circles, not one person in a thousand is aware that *vixen* is the feminine of fox." We beg to assure Mr. Earle that we do not, nor have ever, belonged to the sporting circle, and yet have long been acquainted with this original meaning of the word *vixen*. Surely our philologist is joking in trying to persuade us that the *i* in vixen is "the thinning of the masculine vowel." Of course we are not told what a masculine vowel is; but we must remind Mr. Earle that his principle of reduplication, as stated on p. 246, would be more intelligible (from his own point of view) than the thinning down process, and we therefore proceed to apply it to the word *vixen*. By reduplication of *fox* we have *fox fox* (or, *fo-fox*, *fo-ox*, &c.); by way of compensation for the loss of the radical initial letter, we get *fix* or *vix;* but as the female is generally spoken of as the male's better half, we must add an additional syllable to express this interesting fact; hence, the remarkable formation *vixen!* We can assure our readers that the philology here exhibited is quite equal to anything in 'The Philology of the English Tongue.' Modern Teutonic philologists classify verbs into two classes—strong and weak; but Mr. Earle has discovered that there is a third class of mixed verbs, uniting in themselves the features of the strong and weak classes. The reason of this we give in the beautiful and philosophic words of our author, for fear we should mar the force of the logic, or spoil the effect that the language is likely to produce upon the minds of our readers.

"When the sun peers through the foliage of an aged oak, it produces on the ground those oval spots of dubious light which the poet has called a mottled shade. Each oval has its own outline and its own particular degree of luminousness; but where two of these overlap each other a third condition of light is induced. Such an overlapping is this sample of mixed verbs, a compromise between the strong and the weak."

Before parting company with Mr. Earle, we must just notice, as a specimen of his treatment of English suffixes, his account of the *lock* in *charlock*. At p. 273, to our astonishment, we learn that the suffix in *charlock* has the same origin as the *lock* in *wedlock*, *knowledge*, and is merely another form of the O.E. *lac*, play. Dr Adams has made the same blunder in his English Grammar. We have always understood that *charlock* must be classed with such names of plants as *hemlock*, *garlick*, &c. In O.E. we have *hemlick* as well as *hem-lock;* and *barley*, which has sadly puzzled philologists, is the O.E. *berlic*=bere-plant (bere=barley). In all these words the suffix, *lic* or *lock*, is identical with *leek*, as in *houseleek*. (Cf. O.N. *laukr*, O.H.Ger. *louch*, a leek; O.E. *hollek*=M.H.Ger. *hollouch*, shalot.)

We heartily recommend Mr. Earle's book to those who admire quaint terminology, and hope that they will enjoy, as we did, when meeting with them for the first time, such terms as "*flat-pronoun-adverb*," "*flat* or *collocative syntax*," &c. We can also recommend 'The Philology of the English Tongue' to such as have enough philological knowledge to prevent them being misled by the author's false and absurd statements, feeling quite sure that they may extract from it ample material for hearty mirth when weary of real philological studies. We have heard of comic histories and comic grammars; but in reading Mr. Earle's book we have realized, for the first time, the possibility of a comic philology of the English tongue.

Chiploquorgan; or, Life by the Camp Fire, in Dominion of Canada and Newfoundland. By Richard Lewes Dashwood, 15th Regiment. (Dublin, White.)

A FISHERMAN who has caught trout in the St. Croix and salmon in the Cascapediac, and shot moose and cariboo in Transatlantic hunting-grounds, Mr. Dashwood sends us the record of his doings in a little volume, on which he has bestowed the fantastic title of 'Chiploquorgan,' the Milicite name for the stick on which the kettle is suspended over a camp-fire. It is not given to every sportsman to be alike clever with rod and pencil, with rifle and pen; and the author of 'Chiploquorgan' has not entitled himself to be named amongst the few sportsmen who are qualified to be the historians of their exploits in the field. Not that his book provokes strong censure, or has no claim to a few words of qualified commendation. His directions for the equipment and procedure of English tourists bound for the scenes and pastimes that he describes are judicious, and given with proper explicitness; and his experience with respect to the flies most acceptable to the fish of British American waters is likely to be of service to a few of the followers in his tracks. Now and then, also, though his descriptions of scenery and human character are very weak, he enables his readers to realize the picturesqueness of Canadian forests, and the peculiarities of the people he encountered in hotels or cabins in the backwoods. He tells us of a chamber-maid in the "new dominion" who proudly declined the proffered "tip" of a traveller, saying, with an air of mingled astonishment and disdain, "American ladies do not take money from English gentlemen." In another place, speaking of the inadequacy of the arrangements for the preservation of the New Brunswick river and coast fisheries, he gives a comical illustration of the considerateness which the Legislative Assembly of the colony used not long since to exhibit towards powerful offenders against the fishery-laws. Prosecuted by a fish-warden for using a net with a mesh of illegal size, the delinquent of the story lost no time in urging one of his parliamentary friends to procure an alteration of the law that would qualify the net for use. The poacher's friend being alike influential and obliging, the law was modified to meet the requirements of the case, and the new rule being made retrospective the offender escaped the proper punishment of his misconduct. As the author remarks, with more justice than originality, "Such a state of things speaks for itself." The author's suggestions for the more effectual protection of the New Brunswick fisheries are reasonable; and as much may be said of the hints which he throws out for our manufacturers and handlers of axes and other manual implements.

Mr. Dashwood's English is loose and inelegant. Speaking of the various degrees of affection or repugnance exhibited by British Americans for the mother-country, he assures us that, though the "boy-hoys" of the towns are cowardly ruffians, ever ready to fall upon the wearer of an English military uniform, whom they can attack with security, the country farmers are very fond of soldiers. "And," adds the author, "when travelling, the fact of *your* being an officer in Her Majesty's service, increases tenfold the hospitality that is accorded to *every* stranger." But the badness of the author's English is less hurtful to his book, than the tameness and prosaic slowness of those parts of his narrative in which he was bound to exhibit at least a semblance of enthusiasm. With the exception of the last chapter, which contains a rather stirring account of the pursuit and slaughter of "a magnificent old white stag, with beautiful horns reaching far back over his withers," his volume has not ten pages that are sufficiently vivid and inspiriting. The hunter who cannot make his readers imagine themselves to be sportsmen, his actual comrades in adventure rather than mere perusers of a printed diary, should be content to enjoy field sports without writing about them. In justice, however, to Mr. Dashwood, it must be admitted that he seems to be a competent follower of the chase. Anyhow, he has a true huntsman's abhorrence of a mean-spirited poacher, and speaks with proper disdain of the cowardly pot-hunter who, after driving a North-American elk into an open snow-plain, and sending out runners to head the baffled creature, fires away at his victim, which has no longer a chance of escape.

Miscellanea Genealogica et Heraldica. Edited by Joseph Jackson Howard. Parts I. to XIV. (Hamilton, Adams & Co.)

THE title of this publication exactly defines its nature and scope. It is a miscellany of matters genealogical and heraldic, not a collection of notes, critical, explanatory, or historical; it contains the materials of history, and abounds in curious records, personal, political, social, and topographical. Dr. Howard puts before his readers records derived from the archives of families, and, that being work enough for one man, leaves students to deal with them as they best can.

One has only to open the book at random to discover how much interest it possesses. Take "The Will of Sir William Selby the elder, of the Mote, 1610." The ancient manorial house of Ightham to this hour stands, with hardly an alteration since the year of the will, embosomed in woods on the southern flank of the hills which bound the great Weald of Kent, and closely surrounded by its moat. Its dining-hall still can boast of one of the rarest examples of roofing existing, a relic not later in date than the reign of Edward the Second, and, what is even more valuable to

archæologists than this, it possesses a domestic chapel, *temp.* Henry the Eighth, with a wooden, barrel ceiling, the original paintings, pulpit, benches, and priest's chamber. But the place is even more attractive to artists than to architects and antiquaries, and has charms for them such as hardly any other house in England possesses. Sir William Selby the elder wrote about the Mote, in his will, as follows: "Item, I giue and bequeath vnto my said nephew S^r^ William Selbie, Knight, all that my mannor, howse, messuage, or tenement, commonlye called the Mote, within the Parrishe of Ightam aforesaid." Sir William took care to bind the whole estate, appurtenances, &c., in one hand. He bought the place in 1592, of Sir C. Allen, to whom it had passed through the hands of Sidneys, Packenhams, Palmers, Clements's, Cawne's, De Hauts, with a break in the descent in the time of Richard the Third, who gave it to Robert Brackenbury; Henry the Seventh restored the even then old house to Richard de Haut, whose ancestor Ivo is known to have held it, *temp.* Henry the Second; yet he could hardly have been the original builder on the little island or eyot, which doubtless gave its name to the parish. Sir William, the nephew, died without issue, and left the place to his cousin, Mr. George Selby, of Billingsgate, London, in whose family it remains now. After the will of Sir William Selby the elder, comes that of the nephew, who, "being old & weake in bodie, but strong in minde," left the place to the said George Selby, "my cousen," as he repeatedly styles him, besides including him with "other my kindred," thereby contradicting a story repeated in Murray's 'Kent,' that Ightham Mote was thus left "for the sake of the name." By this will it appears that Sir William the nephew had a brother, and certain nephews, to whom he left other properties. This George appears to have been one of the sons of "my Nephewe Henrie Selbie, late dwelling nere Billingsgate in London," who were benefited by the codicil to the will of Sir William the elder.

Looking again at this will, we find an illustration of a question which has been a good deal discussed of late—the signification of the term "natural" when prefixed to the name of a relative; whether, in fact, "natural son" stands for illegitimate son or not. Sir W. Selby the elder's will proves that in the seventeenth century the term was understood in the modern sense, for he orders thus: "Item, I will that my executor hereafter named, his executor and assignes, shall well and trulie pay, or cause to be paid, vnto my naturall sister, Isabell Wood and his *(sic)* assignes yearly, and euery yeare dureing her naturall life, to begin from and after my decease, the somme of fortie pounds of lawfull money of England." "My sister, Phillis Dennis," is likewise mentioned here. Of course, Phillis may have been Sir William's "sister" by marriage only; but this does not seem probable, considering the general text. Besides, Sir W. Selby the nephew writes of his "brother-in-lawe," and Jeffery Elwes, 1610, refers to his "daughter in lawe." We learn another odd fact from this will, that the famous Saracen's Head Inn, once so dear to London antiquaries, originally bore the sign of the Crown; *e.g.*, "Item, I giue and bequeeth vnto my said nephewe, S^r^ Ralphe Selbie, Knight, ... all that my messuage or Inne sometime called the Crowne, now called the Sarasens Head, with the appurtenances, and also all my messauge and tenement, with thappurtennes therevnto adioyning, wherein one William Strecher, Coache Maker, dwelleth, both which said messauges or tenements last mencioned [he had previously referred to other estates in Northumberland] are scituate and being in or nere West Smithfielde, in the Parrishe of Saincte Sepulchere, London."

Nothing is more common in wills of the seventeenth and eighteenth centuries than references to the household utensils, "brasse and pewter." The will of Sir William Selby the elder places them before the beds and linen. This testator left to the poor of Ightham twenty shillings, but his nephew gave ten pounds to the same, and "to the poore at my buriall, by waye of dole, twentie pounds." There must have been fine doings when, March 1, 1637, his body was "interr'd in the chancel of Ightham Church, under his said uncle's monument," in the presence of Somerset and Rouge Croix, acting for Clarenceux, as appears by the funeral certificate, here given. With these is a pedigree of Burton, of Tutbury, compiled by W. Dugdale, Norroy, a very elaborate affair, and worthy of the antiquary; likewise another of Barbor, by Isaac Heard. The text is illustrated with many engraved seals, shields, and fac-similes of signatures, and enriched with funeral certificates, numerous pedigrees, and transcripts from parish registers. The will of Jeffrey Elwes, Citizen and Alderman of London, 1616, cites the "lawdable custome of the Cittie of London," for giving to his widow her "third" of his personal estate; the same "custome" is cited in the will of Sir Jervas Elwes, 1638. The former left the proceeds of 200*l.* "to be bestowed yearly and for ever vppon the preachers that shalbe from tyme to tyme appointed to preach at Paules Crosse"; to the Company of Merchant Taylors, forty pounds, "for one faier cuppe of silver, to be double guilt," besides a handsome gift of money to their schools and to Oxford University. Sir Jeffrey Elwes, of Cheshunt, 1768, devises his "chamber in Barebones Buildings, over the first fruits office in Garden Court, in the Middle Temple, London," to his wife. Is this a remnant of Mr. Praise God Barbon, *vulgo* Barebones, of Parliamentary reputation, much abhorred and shamefully abused by Royalists, or of one of his two brothers? The pedigree of Palmer, of Sussex, includes that beautiful personage, "Barbara, sole daughter and heire to Wm. Villiers, Viscount Grandison, wife of Roger Palmer," by whom she had a daughter who came to great estate. This pedigree is worked out here with extraordinary patience and care; as is also that of Knightley. It appears that the quondam husband of this Barbara Palmer, born Villiers, claimed descent, both paternally and maternally, from John of Gaunt. Nothing can be neater than the parallel pedigrees which set forth these claims. Dr. Howard publishes the will of this worthy, from which it appears probable that he was by no means a very wealthy man. No mention is made in it of his wife or her relatives. The Duchess of Cleveland survived the Earl of Castlemaine more than four years.

The will of John Onley, 1537, contains a recital of his position as King's Attorney in the Court of Augmentations, and Under-Sheriff of London, and a parishioner of St. John Zachary, London, to the high altar of the church of which parish "of Deuoc'on and discharge of my conscience yf anything due to the parson or curate there haue been by me necligently withholden, withdrawn, or forgotten, xxs."; likewise payment to a priest of "good and honest conversacyon" of 6*l.* 12*s.* 4*d.*, to pray for his soul for a year after his decease. Among other curiosities in this serial is a Cruso pedigree from the Visitation of London, 1633-4, by which it appears that that family came to England from Flanders, and settled in Norwich in the first instance; but of course there is nothing to show how De Foe found the name, which is known to be still in existence.

NOVELS OF THE WEEK.

Half-a-Dozen Daughters. By J. Masterman. 2 vols. (King & Co.)

So Very Human: a Tale of the Present Day. By Alfred Bate Richards. 3 vols. (Chapman & Hall.)

The Sapphire Cross. By G. M. Fenn. 3 vols. (Tinsley Brothers.)

Dene Hollow: a Novel. By Mrs. Henry Wood. 3 vols. (Bentley.)

As a rule, the novels published this year have involved a waste of labour and a trial of patience painful to think of. 'Half-a-Dozen Daughters' is, however, an exception. It is not a work of sterling excellence, but it is a thoroughly wholesome and fairly interesting tale. We do not find in it a powerful plot or evidence of great creative power as regards the characters; still, the former is sufficiently attractive, and the latter are natural, and such as we may meet with any day in the ordinary intercourse of life. So simple indeed, for the most part, is the plot, and so natural are the characters, that the book possesses that air of probability which is an important element in a good novel, and calls out sympathies which a more pretentious, more romantic, and consequently more improbable tale, would fail to awaken. The main facts of the story may be described in a few sentences. Francis Shrugg, the grandson and heir of a Yorkshire squire, displeases his grandfather by insisting on marrying a girl who has everything to recommend her save money. The squire consequently disinherits him, and adopts as his heir the son of a younger son, who is more pliable, and makes what the old gentleman considers a good marriage. The union does not, however, turn out well, the lady's conduct being light, not to say loose,—so suspicious, indeed, that her husband separates from her, and only abstains from a divorce for the sake of his children. Francis Shrugg meanwhile, being possessed of 20,000*l.* in his own right, submits to his obscure lot with patience and contentment, his equanimity not even being disturbed by the birth of one daughter after another till the alarming number of half-a-dozen is reached. His grandfather in due course dies, bequeathing to Francis, as if in mockery, only a chemist's shop, in the town adjoining his estate. A charming wife and six daughters, the four eldest of whom are lovely,—and the two younger promise to be not less attractive than their sisters,—console him for the loss of fortune, till one unlucky day Francis takes shares in a bubble company, and ere long finds

that, with the exception of 100*l.* a year settled on his wife and the chemist's shop in the country-town of Clack, he is penniless. Being fond of chemistry as an amusement, he foolishly imagines that he will be able to turn his knowledge to account in trade, and, transporting his family to Clack, commences business as a chemist, in the shop of which he held the freehold. Of course he fails to make his rashly-adopted trade remunerative, and is on the point of selling the business, when one of his daughters, in rummaging over some old papers, which she had been requested by her cousin, the squire—Francis's rival having died a short time previously—to arrange, she finds a later will of old Mr. Shrugg. It seems that the old gentleman, softened by time, and hearing a good account of Francis and his wife, had relented at the last, and had left the bulk of his property to Francis. Everything now goes on well with the much-tried father of the half-a-dozen daughters, reduced by that time to five through the death of the eldest; and before we close the book we are gratified by finding each of the young ladies made a happy wife.

Some of the scenes in the little domestic drama are well described, but the best part of the book is that which relates to the courtship and married life of Jason Polkely Seton, the rich middle-aged city man, who weds one of the charming half-a-dozen. His character, which is a mixture of affection and selfishness, of kindness and tyranny, of disinterestedness and mammon-worship, is really ably delineated. His wife became used to him in time, but at first he must have been a terrible bore. It cannot be denied also that he possessed in full measure a thorough-going city man's vulgarity. His very snobbishness is, however, rendered amusing by the author. We give the following passage as a specimen both of the author's style and of Mr. Jason Polkely Seton's Malthusian notions:—

"'He was a penniless subaltern,' said Mr. Seton, rather sternly. 'Such men have no right to marry; it is sheer, mean selfishness, and their marriages ought to be put down by authority. They get a lot of children, and then die, and leave Government to pittance their families. Love has nothing to do with such marriages; for love would scorn to bring its object to discomfort and penury. If I ever enter Parliament, it will be with the hope of passing a law to prevent poor clergymen and officers propagating paupers.'"

We can honestly recommend our readers to order 'Half-a-Dozen Daughters' from the circulating library, and can also say of it, that which can but rarely be said of the novels of the day, that it is a work which the most careful mother may confidently place in the hands of her own daughters.

It is hardly possible to criticise Mr. Richards's powerfully-written book purely from a literary point of view. So many social and political questions are treated or touched on, so wide is the range of his subjects, so great the diversity of the phases of modern English life on which he lays his strong and unsparing hand, that those of his readers who have what are called, and sometimes are actually in an unfortunate sense, fixed opinions, will applaud unreservedly or utterly condemn the work, independently of its artistic merits. We shall content ourselves with bespeaking for it, as far as in us lies, the attention of those who do not ordinarily spare time for works of fiction, being confident that whatever be the degree in which they are led to sympathize or disagree with the author, no one will easily read it without finding at least plenty of materials for thought. For amid all the incidents and anecdotes with which his pages are enriched, whether we accompany him to the purlieus of Deptford to see low life in its fiercest aspect, or are introduced in the Park to the Stingrays and the Swellinghams,—sleek wolves in sheeps' clothing, or swaggering sheep in wolves',—one thought runs through all his description, one philanthropic purpose sanctifies his irony,—the thought and purpose which, as we write, is present to the minds of all earnest statesmen and which weighs, till its solution be worked out like an incubus upon every inarticulate thinker who yet can see and feel—the peaceful introduction and reconciliation of one half of the country to the other. Riches and poverty, misery and comfort, how to bridge the gulf between them. England, the blind, toiling giant, ruled and driven by commercial Philistines—

> The houseless poor,—
> Those without seats at Nature's lowest board,
> Whose sheets are mists, whose blanket yellow fog,
> Bed the bare earth, and coverlet the sky—
> That none know how they live; how life in them
> Still feebly lurks from morn to ghastly eve,
> From eve to haggard morn.

These portraits, well delineated, are worth studying by all, and Mr. Richards is strong in colouring. Mr. Richards, like his rather (shall we say?) canting title, is very human, and therefore even in his work blemishes may be found. We will not find fault with him for his enthusiasm,—that in these days is not too common a weakness,—rather let us honour his righteous indignation; nor do we honestly think his facts are overstated: but because he is so human, his scope is finite, and his judgment of men's motives narrow. Perhaps no better indication of the complexity of English life could be found, than that in a work so comprehensive and so faithful, embracing, as half the world would say, every phase of society, rustic England, a very solid political entity, is absolutely ignored. A few contemptuous sentences about sweet Auburn being no better than it should be, and he returns to town, treating his country, like its boiler-making legislators, as if there were not an acre of ploughed land to be found in it. But London is not yet England. Nor is he altogether right in his estimate of motives. He has broken his lance very fairly on commercial "honour" and legal chicanery (though there is more to be said for attorneydom than he is willing to admit), but deliberate malevolence is rare among the comfortable classes. We fancy the real Stingray was a shade less fiendish than Mr. Richards's version of him, though a base fellow enough, like the best of us. We also trace the workings of humanity in the adoption of certain popular cries against classes, and in the melancholy aspiration for a Man with a capital initial, a large moral scavenger to remove those nuisances which men with a little "m" should set about reforming for themselves. But with these necessary and venial drawbacks we can heartily commend the book as a useful and finished piece of work, and as containing an excellent story, which we do not purpose to reveal. The characters are capital, Tops and "the Downy" forming the necessary comic foil to those more seriously concerned; while in Kitty Dareall we have a penitent, whose humility exalts her into heroism. Among the best minor points in the book are the excellent forged quotations (Scott-fashion) at the head of each chapter. The following, among many, is so neat, that at the risk of prolixity we are tempted to transcribe it:—

"A grey-haired, unconvicted felon, who lived to prosecute a dishonest clerk of his own in the fiercest spirit of revenge. He gave up lending money on bills—so often as he did not like the security; and brought up his children in the love of Mammon, the fear of discovery, and the morality of trade. He was very much shocked at the inability of his eldest born to keep straight in the broad path of propriety. . . . . As it was, the prodigal returned one night . . . . with his hair cut strangely short. The father assigned to him a top room in the house; and though he did not kill the fatted calf—possibly because veal was not then in season—he gave him food and medicines, an odd volume of sermons, a pot of balm of Columbia, and a suit of his brother's clothes. So devoted to punctuality did the young man become, that, so soon as he was restored to health, he carried off all the watches of the family, together with the silver spoons, and even his mother's trinkets, as a filial remembrance of his early youth. All this the father told with tears and lamentations to a customer whom he had just plundered, by means of false samples, of five hundred pounds. 'It is hard, sir,' he said, 'very hard, is it not? *when he might have stayed here, and done so well.*'"

'The Sapphire Cross' will please those who like plenty of brisk incident in a story, and are not very exacting as to the probability of the plot or the high quality of the dialogue. It is chiefly remarkable for the strange folly of the principal character, one of the unhappy order of baronets, who has on slight grounds become violently jealous of his wife; and for the locality in which the scene is laid, the neighbourhood of an undrained marsh in the fen lands of Lincolnshire. The existence of the latter is possible, if the date of the story be, as we suppose, some fifty years ago; the baronet's method of exhibiting his weakness is very improbable in any age or district. The fact is, that Lady Gernon, the baronet's wife, was previously engaged to a Capt. Norton, whom she supposes, at the time of her marriage, to have died in India, but who re-appears most inopportunely just after that ceremony. "*Hinc illa lacrymæ*":—though Lady Gernon behaves with all propriety, and even affection, to her husband, his morbid pride, first stirred to jealousy by the events of the wedding-day, and fed by small suspicions as time goes on, pushes him at length, to all depths of meanness, and even to the brink of murder. Among other insane fancies, he supposes Capt. Norton to have stolen a sapphire necklace of his wife's, which is found at the end of the book to have been concealed in a chimney by a dishonest butler. This rather slight incident gives the book its name, and is useful as a peg upon which to hang certain burglaries, committed by the wicked butler, with a view to repossessing himself of the cross, in which, however, he is fortunately baffled by the keenness and fidelity of a gardener named Archie MacCray, who speaks the Scottish language with more diligence than success. A graver accusation brought by Sir Murray against the Captain is based upon the mysterious disappearance of Lady Gernon at the exact time at which Capt. Norton leaves England for the Continent; but there is nothing whatever to corroborate this

XUM

charge, and Sir Murray himself is a prey to secret misgivings, that his wife may have gone away to die of poison administered by himself. Fortunately for all parties, especially for the young son and daughter of the Gernon and Norton families, the deceased Lady Gernon is, after many years, discovered in a state of perfect preservation in a bog which has been laid open in the process of draining and reclaiming the fens. Repentance, reconciliation, and nuptial joys cast a pleasing halo over the close of a somewhat sombre tale.

The reader of 'Dene Hollow' should be warned that the author herself is anxious to disclaim at once all credit for ingenuity in the construction of the plot, and all responsibility for the possible incredibility of the narrative. Nothing can be more emphatic than this disclaimer, which we give in her own words: "This tale is not a tale of fiction, but a real record of the past, of people that lived, and of the events that happened to them." And again: "If the reader despises me for repeating these stories of superstition, I can plead but one apology—that I am relating only what absolutely passed, the events of this really true tale." It would have been as well, perhaps, if the title-page did not announce this "really true tale" as "a novel"; though Mrs. Wood may reply that, however she may be bound in her capacity of historian to record actual facts alone, in her capacity of reporter of conversation she has retained the licence of the novelist. Lovers of the supernatural will find their taste gratified in reading a story, in the composition of which the supernatural element predominates, and which deals largely in ghosts, so much so, indeed, that the author has gratuitously inserted a chapter, which has no connexion with the story, solely on the ground that it relates a real and a very strange experience.

"Dene Hollow" was the name given by the vulgar to part of a road, constructed by Sir Dene Clanwaring, the wealthy owner of Beechhurst Dene estate, in the neighbourhood of Worcester. To make this road, it was necessary that one of the tenants should be turned out of her home, and that her cottage should be pulled down. This was done in spite of tears and entreaties, and old Mrs. Barber died soon afterwards in a hired lodging. But although the road was made, a curse lay upon it, and one mishap occurring after another, always at the same spot—that where the cottage had stood—confirmed the vulgar belief, and at last convinced even the most sceptical into believing, that the anger of heaven did in truth rest upon the place. At length, broken-hearted and remorseful, the old baronet ordered the beautiful road which had been his pride to be ploughed up, and nothing remained of Dene Hollow but the name and the superstition with which it was associated. The chief interest in the story, ghosts always excepted, is centred in the hero, Tom Clanwaring, whose life from infancy to manhood was such as to have spoiled a less noble character. Geoffry Clanwaring, Sir Dene's second and best loved son, by marrying the daughter of a tenant-farmer, incurred his father's high displeasure, and was only permitted, in consideration of his young wife's beauty and lady-like appearance, which melted the baronet's stern resolve, to occupy the place and the cottage of his father's disabled bailiff. But the wife dies in childbirth, and Geoffry survives only long enough to bequeath his infant to the care of his grandfather. But Lady Lydia Clanwaring, wife of Sir Dene's youngest son, an Indian officer, comes with a tribe of children, odious as only Indian-born children can be, and takes complete possession of Sir Dene's household. From that moment Tom Clanwaring's life becomes a burden to him, and a series of petty persecutions begins such as only a woman could invent, culminating in the lad's banishment to a remote corner of Ireland, with his name blackened and his grandfather's heart alienated by the mendacious calumnies of Lady Lydia. The triumph of the wicked, however, is short-lived, and when, all her schemes having been successfully baffled by the force of circumstances, the baronet dies, Tom, now the owner of the estate, returns to Beechhurst Dene and marries the girl whom he had long passionately loved in secret, and who, but for a fortunate accident, would have been driven into marrying Lady Lydia's eldest son, an ill-tempered spendthrift developed by his unprincipled mother into an accomplished swindler.

We have given the barest outline of a story which is written in the lively style familiar to the readers of Mrs. Henry Wood. We have not space for comment on the many life-like portraits presented to us in these pages, and can only in conclusion point out one or two defects which the author would do well to avoid. For instance, three times we are surprised to find her using the atrocious vulgarism "to summons,"—a verb which has no proper existence, and is only tolerated in its technical meaning of "serving a summons,"—when the verb "to summon" is obviously meant. What are we to think of such a sentence as this—"As to the remote contingency that he might succeed to Squire Arle's wealth, *none looked on it as a surer chimæra than George himself*"? Or how are we to make allowance for such a remark as this—that "my lady *rose* the house with her frantic cries"? With the exception of these and a few similar blemishes, the book is as free from grammatical blunders as a novel can reasonably be expected to be.

OUR LIBRARY TABLE.

Altnordische Grammatik. Von Dr. Ludw. F. A. Wimmer. Aus dem Dänischen übersetzt von Dr. E. Sievers. (Buchhandlung des Waisenhauses.)

This work is a German translation of a Danish original. Dr. Wimmer published a Grammar last year at Copenhagen, which was intended for the use of schools, and was compendious in consequence. The work now appears enlarged, re-arranged, and corrected by the author, translated under Prof. Müllenhoff's auspices. It comprises the etymology only, and may be said to be fairly correct throughout. In the explanation of the old vowel-system of the Icelandic language, the author goes farther than anyone before him, he has chosen the right method of proceeding, and has studied the philological treatises of Snorris Edda. The phonetic value of the vowels is given with correctness, as is also the pronunciation of the consonants. The laws of the vowel-change, and the various modifications of the consonantal sounds and forms, in their relation to the Gothic as well as in their organic relation to one another, are handled in a clear manner, which shows mastery of the subject. The verbs are the least clearly-treated part of the work. Dr. Wimmer, like all other Northern grammarians, does not seem to see that the so-called past-participle is the only remnant of a passive in Icelandic verbs. To say that the passive is expressed by circumscription is to say that it does not exist, as indeed it does not but in the past-participle, and by way of exceptional usage in the reflexive form. In the adverbs the author has overlooked that *skamt* forms a comparative *skemra* as well as *skemr*, the former invariably in a local sense. He is mistaken in supposing that such adverbs as *ofan*, from above, *neðan*, from below, &c., can have a comparative *ofar*, higher up, *neðar*, lower down. All adverbs in Icelandic terminating in *an* are really nouns of the weak Anglo-Saxon conjugation, and occur in genitive, dative, and accusative. The proof of their being nouns is obtained from the fact of such prepositions as *fyrir* and *á*, both governing dative, going before them; thus, *fyrir utan* means (really beyond the outside) outside of, without; *á austan*, on or in the east; again, in *austan-vindr* we can only explain *austan* as a genitive governed by *vindr*; but in *austan lands*, *austan fjarðar*, *austan fjalls*, in the east part of the land, on the east side of the firth, on the east side of the mountain, we can only explain the partitive genitives *lands*, *fjarða*, *fjalls*, as being governed by the noun *austan*. In *fara austan*, to come from or through the east; *sigla utan*, to sail "the without," *i. e.*, to sail abroad, &c., we think it more natural to take *austan* as accusat. loci, governed by the verb of motion; especially when regard is had to the common construction *fara veg*, to go (one's) way; *fara land* (*herskildi* f.e.), to fare over the land harrying; *sigla blár unnir*, to sail over blue waves, &c. However, we recommend the book as, on the whole, a correct and careful exposition of the laws which rule the forms of the Icelandic language.

Gray's Elegy. Translated into Greek Elegiacs by the Hon. George Denman. (Bell & Daldy.)

It appears from the dedication that Mr. Denman was incited to translate Gray's 'Elegy' into Greek by the sight of a Latin version of it composed by Lord Chief Justice Cockburn. Mr. Denman's rendering is wonderfully exact, and, as a matter of course, scholarlike. We think, however, that he has sometimes sacrificed perspicuity and poetry to mere verbal exactitude. For example:—

> Th' applause of list'ning senates to command,
> The threats of pain and ruin to despise,
> To scatter plenty o'er a smiling land,
> And read their history in a nation's eyes,
>
> Their lot forbad: nor circumscribed alone
> Their growing virtues, but their crimes confin'd;
> Forbad to wade through slaughter to a throne,
> And shut the gates of mercy on mankind;
>
> The struggling pangs of conscious truth to hide,
> To quench the blushes of ingenuous shame,
> Or heap the shrine of Luxury and Pride
> With incense, kindled at the Muse's flame.

βουλευτῶν ἀκοὴν κἀγκώμια τέρπν' ἀπολαύειν,
ἄλγεος ἠδ' ὀλέθρου δεῖμα καταῤῥονέειν,
πατρίδι τ' εὐπορίην διδόναι γλυκὺ μειδιώσῃ,
λαοῦ τε στοργὴν, μνῆμ' ἐρικυδὲς, ἔχειν—
ταῦτά γε Μοῖρ' ἀπέτρεψ', οὐ μὴν μόνον ὥρισ' ἀπ' ἐσθλῶν
ἀλλ' αἰσχρῶν πάντων σμικρὸν ἔδωκε μέρος,
οὐ γὰρ ἔασε κρατεῖν ἀρχῆς, νήχοντας ἀν' αἷμα·
οὐ διὰ τῶνδ' Ἔλεον νηὸν ἔκλεισε βροτοῖς.
οὔ σφιν Ἀληθείης κρύπτειν ἐντοσθεν ἀγῶνα
οὐδ' ἄρ' ὑπῆρξ' Αἰδοῦς ἀγνὸν ἔρευθος ἑλεῖν,
οὐδὲ Τρυφῆς θυμέλην Ὑπερηφανίης τε γεμίζειν
Ἀονίου θνέων ἐκ πυρὸς ἀπτομένων.

The sixth line in this extract is sadly deficient in force; and we doubt whether the last four lines would have conveyed any meaning whatever to the mind of a Greek.

The following stanza is well turned:—

> Their name, their years, spelt by th' unletter'd muse,
> The place of fame and elegy supply:
> And many a holy text around she strews,
> That teach the rustic moralist to die.

οὔνομ', ἔτη, βιότου τε τέλος, χερὸς ἔργον ἀμούσου,
ἀντ' ἐλέγων ἀρκεῖ ταῦτα καὶ ἱστορίης·
ῥήματα δ' ἔνθα καὶ ἔνθ' ἁγίων λέγει ἕκκριτα βίβλων
ὡς ζῆν ἀγροίκοις, ὡς δ' ἄρ' ἔοικε θανεῖν.

Mr. Denman is not unsuccessful in his rendering of the celebrated verse—

> The boast of heraldry, the pomp of pow'r,
> And all that beauty, all that wealth e'er gave,
> Await alike th' inevitable hour:
> The paths of glory lead but to the grave.

ἀρχαίου γένεος κλεινῆς τ' αὐχὴ βασιλείας,
τίρπν' ὅσ' ἔδωκ' εἶδος, χρήσθ' ὅσα πλοῦτος ἔχει,
ταῦτά γε πάντα μένει τὸ πεπρωμένον ἦμαρ ἑκάστῳ·
εἰς Θανάτοιο πύλας ἦλθ' ὁδὸς Εὐτυχίης.

It is interesting to compare these lines with the well-known hexameters of Cook, which the author of the 'Pursuits of Literature' pronounces equal to anything in Bion or Moschus:—

ἀ χάρις εὐγενέων, χάρις ἀ βασιληΐδος ἀρχᾶς,
δῶρα τυχᾶς, χρυσᾶς Ἀφροδίτας καλὰ τὰ δῶρα,
πάνθ' ἅμα ταῦτα τέθνακε, καὶ ἤνθεν μόρσιμον ἄμαρ·
ἠρώων κλέ' ὄλωλε, καὶ ᾤχετο ξυνὸν ἐς Ἀΐδαν.

In spite of its errors and inaccuracies, we prefer the old version to its rival, which seems to us to lack intensity.

We have on our table *The Family Medical Guide*, by G. Fullerton, M.D. (Chapman & Hall), —*Life and the Equivalence of Force*, by J. Drysdale, M.D. (Turner),—*The Micrographic Dictionary*, by J. W. Griffith, M.D., and A. Henfrey, Parts I and II. (Van Voorst),—*Atlantic Essays*, by T. W. Higginson (Trübner),—*Travels in Uruguay*, by Rev. J. H. Murray, B.A. (Longmans),—*Spiritualism*, by P. P. Alexander, M.A. (Nimmo),—*Views of the Deity*, by J. Samuelson (Williams & Norgate), —*Authority and Conscience*, edited by C. Morel (Longmans),—*A Charge delivered to the Clergy*, by the Archbishop of Dublin (Macmillan),—and *Zeitschrift für Ethnologie*, 1871, Heft IV. (Foreign). Among New Editions we have, *The First Three Sections of Newton's Principia*, by J. H. Evans, M.A., edited by P. T. Main, M.A. (Bell & Daldy), —*The Protagoras of Plato*, revised by W. Wayte, M.A. (Bell & Daldy),—*The Immortals*, by N. Michell (Tegg),—*After Dark*, by W. Collins (Smith & Elder),—*The Church's Work in our Large Towns*, by G. Huntington, M.A. (Parker),— and *Words from a Layman's Ministry at Barnard Castle*, by the late G. Brown, edited by J. Heywood, M.A. (Whitfield). Also the following Pamphlets: *On some Points of Interest in the Medical History of the Himalayas*, by W. Curran (Dublin, Falconer),—*The Organization of Societies Nationally and Locally considered*, by R. B. Walker, (Simpkin), —*Merlin and Arthur*, by S. F. Surtees (Private Circulation),—*Verses*, by Barzorji Edalji Modi, B.A. (Private Circulation), —"*Emigration for Poor Folks*," by Rev. A. S. Herring (Partridge),— and *The Cruise of the Anti-Torpedo* (Tinsley).

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MRS. JERNINGHAM'S JOURNAL.

(Containing all that John Jerningham ever really wrote.)

The draught of pleasant words I quaff'd,
Sweet was the taste, nor quickly gone,
As shyly in his face I laugh'd,
And softly said—"God bless you, John!"
"My dear," quoth he, "don't read the rest,
You will not like it."—"Never mind,"
I cried, "such joy is in my breast,
I'll even think unkindness kind."
So ere the tender dream had fled,
It met the thoughts it must condemn;
As with my happy eyes I read
What made the light die out of them.

JOHN JERNINGHAM'S JOURNAL.

(BEFORE MARRIAGE.)

Her father yields his full consent;
Our future lives themselves present
To my magnificent content.

To regulate her life by law,
Her mind to mould, her steps to lead:
Keeping her perfect, without flaw;
Such is my duty, and her need.

Her pretty, airy, fairy ways,
Her vanity and love of praise,
Her idle flutter through the days,
Her laughter and unthinking glee,
And every little fault I see,
Will vanish in her love for me.

Her silence utters more than vows,
Her face is full of promises,
The sweet submission of a spouse
Is pledg'd by that, and writ in these.

Dear bondage—power full of ease,
When love two hearts in one hath knit;
She, eager by each act to please,
I, eager to be pleased by it.

MRS. JERNINGHAM'S JOURNAL.

"How very dull that man must be
Who, wanting crystal, asks for delf;
I wonder why you married me,
Wishing me not to be myself!
I am one sort of woman, I,
A hundred different sorts I see;
If you preferr'd another, why,
I *wonder*, did you marry me?
If I was some one's sister, then
He, not content, might mould and change;
But to *select* a woman, when
You do not like her, *is* so strange.
Each pretty gem that glads the eye
The workman's hand nor makes nor mars;
Astronomers, that read the sky,
Change not the nature of the stars.
If rubies will not turn to pearls,
Nor moons be moulded into suns,
Trust me, your saucy little girls
Won't change into your solemn ones.
Of women there are serious herds,
That stand and graze like sheep or cows;
And there are merry flocks like birds,
That sing and flutter on the boughs;
And tho' you try all sorts of ways,
And every learnèd maxim bring,
You cannot teach a bird to graze,
A cow to fly or sheep to sing:
Make each as perfect as you can,
But do not nature's laws transgress;
For if you try the other plan,
I *know* you'll get into a mess!"

I laid great stress each word upon,
And nodded up and down my head:
"You *are* so voluble," said John.—
And that, you see, was all he said!

JOHN JERNINGHAM'S JOURNAL.

(AFTER MARRIAGE.)

I had to take her to a ball:
A well conducted funeral
A better sort of game I call.

It is a sight immensely slow,
These couples hopping to and fro,
Who have not anywhere to go.

Beneath the flaring lights she stood,
And looked as innocent and good
As any breathing creature could.

With a sweet reticence of will,
That kept me her admirer still,
She dignified a mute quadrille.

I saw her safe with Lady Grœme;
Then Jones and Smith delighted came,
And shook my hand, and spake my name.

From such a crowd *one* is not miss'd;
Why *should* I their demand resist?
Egad, I'll take a hand at whist!

A pleasant hour has slipped away
Where mind meets mind in mimic fray,
Work of the brain misnomer'd *play*.

Yet, while the pictur'd cards I view,
A little figure haunts me—two
Transparent eyes of Heaven-blue

Laugh at me from each painted space;
Perplex me with a sense of grace;
Making me long to see her face!

In vain I try my mind to fix;
Smith says, "You *saw* me lead the six!"
Jones laughs and shuffles up the tricks.

(O, I must never let her see
This power which she hath o'er me!
The consequence—what would it be?)

I seek the room, with love elate,
Where by her friend my Rosa sate;
And for her truant lord must wait.

I knew that I should find her there,
With the sweet *something* in her air
That makes her innocence so fair.

Distinguish'd from the common herd
By that which came without a word—
The matronhood my hand conferr'd.

The whirling waltz that meets mine eyes
Fills me with indolent surprise,
Here modesty is dead, or dies.

She *could* not join a dance so low;
Yet I rejoice I struck the blow
With my indomitable "No."

I look for her; I look in vain;
I rub my eyes, and look again;
I see her, and the sight is—pain!

Clasp'd in a stranger's arms; her dress
And head-gear in a tumbled mess;
Panting like one in wild distress,
Flush'd as with heat of Indian sun,
I see her rush, and race, and run—
This wife that for myself I won!

While the intolerable sight
Falls on me like a sudden night,
I have to smile and look polite;
I have with blandness to confer
And offer this right arm to her,
Which to chastise her would prefer!

I forced her from the room to come,
I took her like a culprit home;
And she was dumb, and I was dumb—
I made her feel the power I had;
And tho' I think she thought me mad,
I made her cry and I was glad!

XUM

I trust I frighten'd her; I trust
She saw my anger and disgust—
Repent she will; repent she must.

MRS. JERNINGHAM'S JOURNAL.

"If I had known—if I had known—
Ah! John, your love was far too coy."
My heart sent up a little moan,
And yet my heart was full of joy.

"If I had known—if I had known—
And *did* these eyes upon you shine?
A power that you would not own?
O, how I love these eyes of mine!

"From painted pictures, slyly bent,
They pierced you with enticing darts?—
John, *can't* you pay a compliment,
And say I was the Queen of Hearts?"

John answer'd "That would not be true;"
And then he said, extremely grave,
"My dear, what made me think of you
Was not the Queen—it was the Knave!"

My delicate wee finger tips
Laid on his ear a saucy touch,
And then I touch'd it with my lips,
Lest finger tips should hurt too much.

And then I blush'd and said "That dance—"
And boldly raised my eyes to his,
Nor did I falter at his glance,
But said "A harmless dance it is.

"Not in the waltz the evil lies;
It lurks unfathom'd depths within.
A soul that looks through world-taught eyes
Makes innocence herself a sin."

And as I spake I blush'd, and he
Blush'd deeper, shrinking as I spake,
And hoarsely mutter'd "It may be
Yet waltz not Rose, for pity's sake!"

(To be continued.)

MR. GRANT'S 'HISTORY OF THE NEWSPAPER PRESS.'

Guildford Street, Oct. 16, 1871.

I AM sure you will see, on re-consideration, that, having given my authority for the statement relative to the late Lord Campbell, when Mr. Campbell, having given a criticism in the *Morning Chronicle* of Shakspeare's 'Romeo and Juliet,' as if it had been a new drama, it would be unreasonable to expect me to give the year and the day in which the criticism appeared in that journal. It is enough for me to give my authority for the statement. As the author of the statement does not even give the year in which the criticism appeared in the *Morning Chronicle*, the task you impose on me would be no light one. On the same principle, I might be called on to verify the statements of hundreds of other authors whose writings I have quoted, and whose names I have given; and that, as you know, would involve an amount of labour little less than writing a book.

But, as you seem to have doubts as to whether any gentleman invested with the functions of a theatrical critic on a respectable journal, could commit the mistake of criticizing any of Shakspeare's dramas as a new piece, I may mention that the fact consists with my own personal knowledge, that such a circumstance did occur not very many years ago, and that the gentleman who fell into the error is still living; and, what is more, occupied then, and occupies now, a high position on the metropolitan press. I feel assured you will be satisfied with my statement of this fact, as I have mentioned that it came under my own personal observation; but, should you desire it, I will, in confidence, furnish you with the name of the gentleman alluded to. If you will do me the favour to give a place in the *Athenæum* to these few lines, I promise not to trouble you again in relation to my new work.

JAMES GRANT, Author of the 'History of the Newspaper Press.'

*** Mr. Grant cannot tell us in what number of the *Morning Chronicle* the late Lord Campbell "edified," as Mr. Grant states in the 'History of the Newspaper Press,' "his readers" with a criticism on 'Romeo and Juliet,' in utter ignorance that the play was by Shakspeare; but he offers to tell us the name of a gentleman who exhibited similar ignorance!

MR. JOSEPH ZEDNER.

IT is with profound regret that we have to record the death of Mr. Joseph Zedner, born at Glogau in 1803, which took place at Berlin on the 10th inst. The deceased, one of the greatest Hebraists of the day, had for many years been entrusted with the care of the Hebrew Library of the British Museum, and it was mainly his erudition and energy that enabled the authorities of that institution to raise the Hebrew collection from minute beginnings to its present state of unrivalled perfection. The most lasting monument to Mr. Zedner's learning and research, combined with an almost microscopic accuracy, is indeed formed by his Hebrew Catalogue, of which we at the time gave a full account in these columns, and which is now universally acknowledged to stand foremost among works of its kind. But it was not Hebrew literature alone which he had made his own; he was an accomplished scholar besides, and the range of his reading was large and catholic. The world of letters loses in him one of its eminent members, while his friends and former colleagues mourn in him one of the most warm-hearted and upright of men.

CHAUCER'S TWO VERSIONS OF THE PROLOGUE TO HIS 'LEGENDE OF GOOD WOMEN.'

THE existence of a version in the Cambridge University, MS. Gg 4, 27, differing from the received text, was mentioned in the *Athenæum* of June 17, 1871, and some account of it was then promised. This I now give. The new version, *G*, contains only 545 lines, as against the received version's (*R*'s) 579; but of these 545, many have no duplicate or representative in *R*, while other lines in *R* are not represented in *G*. That *G* is the earlier version, can hardly be doubted. It opens, like *R*, with Chaucer's praise of his "olde bokys," (from which the holy day, or the jolly time of May can alone draw him,) and the flowers that he loves most, the daisies; but *F* has above 30 lines more than *G*, on the Daisy, and transposes *G*'s allusion to the Flower and the Leaf in lines 73–80, to lines 189–196. *F* also introduces a reference to Chaucer's age in lines 106-7—

. . in myn herte | I feele *yet* the fire
That made me ryse | er yt wer day—

(to see the daisy open at sunrise in his youth), while *G* has seemingly a like allusion in lines 261-2—

Wel wot I therby | thow begynnest dote
As olde folis whan here spyryt faylyth.

Next, *G* dates the incidents of the poem at the end of May, l. 89—

When passed was almost the monyth of May,

while *F* dates them on the 1st of May, l. 108—

And was now the firste morwe of May

Some of the incidents are also differently given in *G* and *R;* for whereas *G* makes Chaucer wander about the meadow one day to see the daisy, and then dream that he wanders there again for the same purpose, *F* makes him go to the meadow before sunrise to see the daisy open, kneel to it, greet it when open, speak above 20 lines in praise of birds and flowers, and then lean on his side to look upon the daisy. Both versions make him sleep in his arbour, but *F* leaves out the lark, which in *G* calls Chaucer's attention to the God of Love's coming; and *F* also wisely transposes the description of the Nineteen Good Women from before the Queen's Balade till after it. *F* also suppresses throughout the prologue, *G*'s name of the Queen, Alceste, and substitutes "My lady," "my lady sovereyne," as if with reference to Richard the Second's queen, Anne of Bohemia, to whom *F* alone directs the poem to be given, at Eltham, or at Sheene, lines 496-7. While, too, *G* makes the Good Women kneel to the daisy, and sing the Queen's Balade round it, *F* shifts the kneeling till after the Balade, and then makes the Women sing a new song of 3½ lines in honour of the Daisy. *F* also has 6 fresh lines in praise of "my lady." Then comes the long passage of *G*, lines 258—312, about the good men in Chaucer's sixty old books, that *F* has left out, but of which we quote nearly all:—

Hast thow nat mad in englys ek the bok,
How that Crisseyde Troylis forsok,
In schewynge how that wemen han don mis?
Bit natheles, answere me now to this!
Why noldist thow as wel a seyd goodnes
Of wemen, as thow hast seyd wekedenes?
Was there no good matyr in thyn mynde?
Ne in alle thyne bokys ne coudist thow nat fynde
Sum story of wemen that were goode & trewe?
Yis, god wot! .xl. bokys olde & newe
Hast thow thyn self, alle ful of storyis grete,
That bothe romaynys & ek grekis trete
Of sundery wemen, whiche lyf that they ledde,
And euere an hunderede goode a-geyn on badde?
This knowith god, & alle clerkis ek
That vayn sweche materis for to sek.
What seith Valerye Titus, or Claudyan?
What seith Ierome agayns Iouynyan?
How clene maydenys, & how trewe wyuys,
How stedefaste wedewys, durynge alle here lyuys,
Tellyth Ierome, & that nat of a fewe,
But, I dar seyn, an hunderede on a rewe,
That it is pete for to rede, & routhe,
The wo that they endure for here trouthe;
ffor to hyre loue were they so trewe,
That, rathere than they wole take a newe,
They chose to be ded in sundery wyse,
And deiedyn, as the story wele deuyse;
And some were brend, & some were cut the hals,
And some dreynkt, for th[e]y woldyn not be fals;
ffor alle kepid they here maydynhed,
Or ellis wedlek, or here wedewehed.
And this thing was nat kept for holynesse,
But al for verray vertu & clennesse,
And for men schulde sette on hem no lak;
And yit they were hethene, al the pak,
That were so sore a-drad of alle schame.
These olde wemen kepte so here name,
That in this world I trowe men schal not fynde
A man that coude be so trowe & kynde
As was the leste woman in that tyde,—&c.

After this, the two versions are nearly the same to the end, though *G* mentions, in lines 414-15, the formerly unknown work of Chaucer, of which we have not yet recovered a translation,—

Of the wrechede engendrynge of mankynde
As man may in pope innocent I-fynde;

and *F* introduces the reference to the Queen:—

And whan this book ys maade | give it the quene
On my byhalfe | at Eltham or at Sheene,

and expands three passages of *G* in the God of Love's speech to Chaucer, about the 20,000 good women of whom the poet knows nothing (lines 552–562), about the God's departure (lines 563–6), and the praise of Cleopatra, the first Good Woman of the Legende (lines 568–577).

The contrast of the two versions is full of interest to the student of Chaucer. Mr. Bradshaw, of the Cambridge University Library, was the first to find and print (though for himself and a very few friends only) the earlier version from the MS. Gg 4, 27, under his care. This *G* is now printed in the 'Odd Texts' of Chaucer's Minor Poems, for the Chaucer Society, that will be issued to Members, I hope, next week. F. J. FURNIVALL.

GERMANY.

Leipzig, Oct. 9, 1871.

THE series of our Gewandhaus Concerts for the winter season (1871–1872) commenced on Thursday evening, J. S. Bach's Suite (D major) forming the introduction, and Beethoven's Symphony (No. 5, C minor) the conclusion, both compositions being played by our orchestra, conducted by Herr Reinecke, with wonted precision and spirit. The vocal part of the concert was entrusted to Miss Cora Febrman, of Richmond, in Virginia, who sang an air from 'Mitrane,' by Rossi, Schumann's 'Erstes Grün,' and Schubert's 'Am Grabe Anselmo's'; while Herr Leschetitzki, of St. Petersburg, played Concerto-Symphonie National Hollandais (No. 3) for the piano, by H. Litolff, and several *soli*, among them two of his own composition.

Several of the foremost Dresden artists have just issued a declaration to the effect that they recognize in the Dresden Madonna, notwithstanding an inferiority in the execution of the details, a replica from the hand of the master; and they ground their opinion on the consideration that he alone was able to introduce such great improvements in the principal matters, as the division of space in the picture, and, particularly, the proportion of the figures. Above all, however, they contend, only the master himself was able to attain such beauty and expression of the head, herein far surpassing the Darmstadt copy.

Rossberg, Leipzig, has just published 'Das neue Deutschland' ('New Germany'), commented upon in letters to a Prussian statesman by Constantin Frantz. The publication of such a work by this well-known political writer, himself a Prussian, in the hour of Prussia's greatest triumph, must decidedly be called an event.

The following is a passage, of peculiar interest to England, from L. R. v. Führich's 'Life of the late Moritz v. Schwind,' just published by A. Dürr, of Leipzig. It occurs in an account of the deceased artist's visit to Manchester, in 1857, he having been sent there by the King of Bavaria to report on the paintings then exhibited in that town:—"Of the National Gallery" (these remarks are from Schwind's own notes, left in the hands of his disciple, Julius Naue, and now, I believe, printed for the first time) "I had always heard people speak with a certain forbearance. But what was my astonishment on beholding a collection quite unique in its kind. The building is small: one large, two small saloons, and two halls, which ought rather to be called rooms. But the pictures, one and all, first-rate, and in the brightest condition. Only two impressed me as if they did not belong to this diadem of precious stones—a *Noli me tangere*, by Carracci, and a 'Head' by Lawrence. It is an idle endeavour to speak about paintings even in highly poetical terms. I shall, therefore, not venture to classify these admirable works in hackneyed phrases. . . . . I was delighted to learn to know Rubens in his masculine, exuberant manner as a composer of comedies in 'The Rape of the Sabines.' There certainly are not wanting coarse touches, which would be found indecent in us later artists, destitute as we are of the robust Antwerp burgomaster's healthiness and vigour, unattainable in our days. But nothing can be finer and more comical than the concerned faces of those who are afraid of not being carried off, and the aid which the old women afford the handsome Romans. Such magnificence and voluptuousness is suffused over the whole picture that the struggle and wringing of hands of the maidens in and on the arms of the flushed and victorious Romans produces almost a comic impression. 'The Burial,' by Francia, is the most beautifully-executed painting I have ever seen by him. A small 'Study,' by Giorgione, eclipses all his other works in subtlety. Suffice it to say, each picture is deserving of, and repays, close inspection, and we can thank the admirable masters, and the noble donors—for very many of the paintings are the gifts of private individuals—by something better than a worn-out string of epithets."

Like so many German poets and artists, Schwind, the painter of 'The Seven Ravens' and 'Melusina,'—to mention but his two principal works,—was a native of Vienna, and an ardent lover of his country. But, of course, he was a romanticist, and such a character does not suit our advanced age.

Classical readers will be glad to hear that a reprint of Prof. Ritschl's important paper, which originally appeared in the *Rheinische Museum*, 'On Canticum and Diverbium in Plautus' has been issued by A. Georgi, in Bonn. In it he conclusively shows that—1. All iambic *senarii* scenes were diverbia, *i. e.*, simply recitative, without any musical accompaniment; 2. All *lyrical* scenes, consisting of free or mixed metres, were cantica, *i. e.*, had musical accompaniment; and 3. All trochaic septenary scenes fall exclusively under the latter category, or were cantica, at least, in a wider sense. Many other points of interest to the philologist are discussed in the essay. D. A.

THE EDUCATION LEAGUE.

There was little worthy of remark, in an educational sense, in the business of the late Congress at Birmingham, and with the active politics of the meeting we are not concerned. The paper presented by the Committee of Officers on the working and defects of the Education Act—which is understood to have been the handiwork of Mr. Bunce—was the ablest contribution made during the meeting to the literature of the education controversy.

Literary Gossip.

'Round and About the Highland Lochs,' a series of papers which recently appeared in the *Daily News*, will shortly be re-published, under the title of 'Mr. Pisistratus Brown, M.P., in the Highlands.'

People seem to have been puzzled by the titles of Lady Barker's books, lately issued by Messrs. Macmillan. In her first volume of tales Lady Barker introduced us to a fireside group, and the curiosity of the children to know what the "story is to be *about* to-night" suggested the title 'Stories About.' Expectation is fulfilled by narratives about "Monkeys," "Dogs," "Horses," and "Boys," and about "Jamaica Camp-Life." The title of her second book is justified by the quotation from Byron, "All comedies are ended by a marriage." It consists of four novelettes, a "Wedding Story," a "Scotch Story," a "Stupid Story," and a "Man's Story," all of them crowned with the veil and wreath which adorn the cover of the book. The presiding genius of these tales is fresh, untutored love, that buds in spring and ripens to sure consummation in full midsummer, the orthodox time for weddings according to the writer's creed. A new work by the same authoress is just announced, the title of which may prove as much a problem as the others. It is called 'Christmas Cake in Four Quarters,' and in it Lady Barker undertakes to give a picture, for the sake of Christmas feasters in our own land, of how Christmas-Day is spent in all the "quarters" of the globe.

A new edition, from the original MS. in the British Museum, is about to be published, by Mr. Hotten, of that quaint, almost privately-printed, book, 'Five Days' Peregrination of William Hogarth, Sam Scott, W. Tothall, J. Thornhill, and T. Forrest, with Illustrations by Hogarth.' The volume is the rollicking journal kept by the merry artists named of an excursion around the Isle of Sheppy.

Mr. Hepworth Dixon will shortly publish a work on the Condition of Education in Switzerland.

Mr. W. A. Ledwich writes to us to complain that in May last the *Dublin University Magazine* published an article on the "Round Towers of Ireland," which, though assuming to be an original essay, was, Mr. Ledwich says, a reprint of the chapter on the same subject in Ledwich's 'Antiquities of Ireland.' Mr. Ledwich wrote to the proprietor of the magazine, calling his attention to the circumstance, and was informed, by way of answer, that as the original work was published seventy years ago, there was no infringement of the copyright laws. This was followed by the publication in the August number of the magazine of 'Glendalough,' which is, our Correspondent declares, word for word and sentence for sentence, an exact reprint of the 13th chapter of the 'Antiquities.' In the current number, our Correspondent says, "we have the *next* chapter, 'On Saxon and Gothic Architecture.' A few sentences are omitted, but otherwise it is as gross a plagiarism as the others."

Mr. J. Tollemache, M.P., has deposited his fine contemporary MS. of King Alfred's translation of Orosius in the British Museum, for the use of the Early English Text Society. Mr. E. Brock is now copying it, and it will be published by the Society next year, under the editorship of Mr. Henry Sweet, of Balliol. Former editors of the tract have printed the much later Cotton MS. of the treatise in the British Museum, the forms of which are modernized, and the readings often corrupt.

The Council of the Working Women's College, in Queen's Square, Bloomsbury, have proposed to the Council of the neighbouring Working Men's College, in Great Ormond Street, that the two Colleges should amalgamate. This is surely a right and sensible proposal, and we trust that it will be carried out. The long experience of hundreds of Mechanics' Institutes should satisfy the most timid managers that the two sexes may study together harmlessly.

M. Rodolphe Reuss has issued as a separate pamphlet his letter to M. Paul Meyer on the two public libraries of Strasbourg, burnt on the night of August 24, 1870. The library of the Protestant Seminary was founded in 1531; the larger one of the Town in 1765; the two contained at least 400,000 printed volumes, and 2,400 manuscripts. Among the latter were a splendid series of Chronicles, and among the former, a collection of some 18,000 pamphlets, on the social history of the sixteenth and seventeenth centuries.

We regret to hear that the publication of *Le Bibliophile Français*, M. Bachelin-Deflorenne's fine journal of bibliography, is not to be resumed at present. His *Maître de Musique* is being continued, but in French only, the English version being dropped.

The new year's issue of the *Annuaire Almanach du Commerce Didot-Bottin*, containing 500,000 addresses of all the principal merchants, bankers, and manufacturers, in all parts of the world, will be ready in January, 1872, in two volumes, royal 8vo.

Amongst recent French publications are:—'La France envahie, de Forbach à Sédan,' by M. J. Claretie, in one volume; the 'Chronique du Siége de Paris,' by M. Francis Wey, with many personal observations, and interesting documents not hitherto published; and 'L'Administration et la Propagande Prussienne en Alsace,' by M. Albert Dumont, reprinted, with additions, from the *Revue des Deux Mondes*.

The new 'Dictionnaire de l'Académie,' which is now being prepared, will consist, like the earlier editions, of two volumes, but of much larger size, and with greatly increased contents. It is expected that the first volume, down to the letter E inclusively, will be completed about the middle of 1872, and it will be about three or four years before the second is published. The work is brought out under the direction of M. Patin, who has for his principal collaborateurs, amongst the Academicians, M. de Sacy, M. Sandeau, M. Camille Doucet, now relieved from his duties as dramatic censor, and M. Mignet, the author of the 'Histoire de la Révolution Française.' This new edition will be the seventh edition of this famous dictionary. The first edition was begun in 1639, and published in 1694; the second, of 1718, was almost entirely the work of Dacier; the third, in 1764, of the grammarian D'Olivet, who modified the spelling of 5,000 words in 20,000; Voltaire worked at the fourth; the sixth was published in 1836.

Dr. E. Mall will shortly bring out his critical edition of our Early-English Mystery

the 'Harrowing of Hell,' from the three MSS. of it. Dr. Mall has now settled at Breslau.

The recently published numbers of Herr Alfred von Wurzbach's 'Zeitgenossen,' a series of contemporary biographical sketches, contain biographical notices of Lassalle, Alexandre Dumas *fils*, Rossini, Arthur Schopenhauer, Alexander Herzen, Karl Gutzkow, Wilhelm von Kaulbach, and Richard Wagner.

M. Valfrey is preparing for the press an interesting work, which will give the history of the diplomacy of the Government of the 4th of September from that day to the nomination of the National Assembly.

The first volume of 'Le Siége de Paris,' by M. d'Heilly, has been published in Paris. It contains all the documents which the Government of the National Defence promulgated within the besieged capital, and will afford some curious revelations of the history which, notwithstanding the letters of able correspondents, is still so slightly known.

The second meeting of the Congress of the Printers and Publishers of Italy was held at Naples on the 17th of September. The attendance does not appear to have been numerous. The President delivered an address, in which, while lamenting the present distressed condition of the publishing trade in Italy, he prognosticated an auspicious future. He took occasion to caution Italian publishers against two of their besetting sins—reprinting old books of which reprints are not wanted, and competing with each other in the production of new works substantially identical—a proceeding, as he pertinently remarked, more to the advantage of the paper trade than of the book trade. The sittings of the Congress extended over four days, and numerous subjects of commercial interest were discussed, especially the differences between the wholesale and retail houses. A typographical exhibition was held at the same time, at which honorary distinctions of various kinds were awarded to twenty-two different firms.

Among forthcoming publications of interest may be mentioned 'Rome, Description et Souvenirs,' par Francisque Wey, the author of 'L'Histoire des Révolutions de Langage en France.'

A translation of Capt. Burton's Journey to Mexico is to appear in the *Bibliothèque Rose*.

A gentleman of Holland, Mr. D. F. van Alphen, has shown us how Hollanders see us in 'Reminiscences of a Trip to London and the Channel Islands,' published at the Hague.

The Chevalier G. C. Colajanni has published, at Naples, an Italian translation of Petronius Arbiter. The Chevalier is engaged on a translation of Aulus Gellius, whose 'Noctes' will now appear for the first time in an Italian dress.

'A Handbook of Colorado,' says the *New York Nation*, containing a directory of places and routes, statistics of population, and facts about climate, colonization, mining, farming, stock-raising, together with a business index, railroad and stage guide, &c., will be published immediately in Denver, by Mr. J. A. Blake. The advance sheets promise a work creditable at least to the printers of that distant territory; and we presume it will be intelligently compiled.

A volume of 'Nuovi Poemetti,' by Signor Ignazio Ciampi, has been published, which contains three poems, 'La Farnesina,' 'I tre Proverbi,' and 'Lo Schiavo Riscattato,' two fragments of a poem on the Pisans and their maritime enterprises, and a drama, 'L'Esmeralda,' founded on M. Victor Hugo's novel, 'Notre Dame de Paris.'

Bucharest has at the present time the questionable benefit of two illustrated comic journals, which, not very judiciously, devote themselves to caricaturing the Emperor of Germany and his Ministers. Their names are *Asmodeu* and *Ghimpele*.

SCIENCE

Advanced Text-Book of Zoology for the Use of Schools. By H. Alleyne Nicholson, M.D. (Blackwood & Sons.)

A Manual of Zoology for the Use of Students, with a General Introduction on the Principles of Zoology. By the same Author. (Same publishers.)

In the work which we have recently reviewed, Prof. Rolleston has provided ample instruction for a different class of students than those for whom Dr. Nicholson has written the two books now before us. The 'Advanced Text-Book' professes to be destined by the author "for the use of schools," the 'Manual' for such as are more advanced, whilst Prof. Rolleston's volume is intended for university classes and those who, having mastered the principles of zoological science, require a more deeply philosophical generalization.

There are few tasks more difficult, few in which the failures have been more frequent and more glaring, than the teaching of the elements of any science in a style and in language suited to the capacity of young persons—in which term we include school-boys and lads scarcely older,—which, while perfectly clear and intelligible to the youthful understanding, shall, at the same time, so effectively introduce to the learner the more abstruse phases of science as to render the acquisition of a knowledge of its higher aspects both interesting and facile. The almost hopeless difficulty which a clergyman feels in attempting to preach down to the capacity and understanding of an ignorant rural population, without compromising the dignity of his sacred subject, is not greater than that which presents itself to the teacher of science, whether by oral or written means, who endeavours to meet the ignorance of even intelligent boys with a teaching at once simple and instructive. We shall now see whether Dr. Nicholson has succeeded in this object.

Our first impression upon reading the Introduction was that the language, both as regards construction and expression, was somewhat obscure and involved, and scarcely to be understood by the tyro. A further examination has in a great degree led us to modify this judgment: still we can hardly suppose that one school-boy in twenty would comprehend, without explanatory aid, such a passage as the following, which we extract from the Introduction, and which, while it illustrates the opinion we have expressed, forms a good example of the author's style and of the full manner in which he treats his subject:—

"The objects which belong to the animal and vegetable kingdoms differ from those which are comprised in the mineral kingdom in the following points: *a.* They are composed of few chemical elements, of which carbon, oxygen, hydrogen, and nitrogen are the most important; and these elements are combined to form complex organic compounds, which always contain a large proportion of water, are very unstable, and are prone to spontaneous decomposition. *b.* They are composed of diverse or *heterogeneous* parts, which have usually more or less definite relations to one another. These heterogeneous but related parts are termed 'organs,' and the objects possessing them are said to be 'organized.' Some of the lowest forms of animals have bodies composed of so uniform a substance that they can hardly be said to be organized, as they exhibit no definite organs. This exception, however, does not affect the general value of this distinction. *c.* They are always more or less definite in shape, presenting concave and convex surfaces, and being bounded by curved lines. *d.* When they increase in size, or 'grow,' they do so not by the addition of particles from the outside, but by the reception of foreign matter into their interior and its assimilation there (technically called 'intussusception'). *e.* Lastly, they invariably pass through certain periodic changes in a definite and discoverable order; these changes constitute *life*. . . . It now becomes necessary to inquire into the differences which subsist between animals and plants, and which enable us to separate the kindred sciences of zoology and botany. It might have been thought that nothing could be easier than to determine the animal or vegetable nature of any given organism; and such, indeed, was the almost universal belief of older observers. In point of fact, however, no hard-and-fast line can be drawn, in the present state of our knowledge, between the animal and vegetable kingdoms, and it is often a matter of extreme difficulty, or even wholly impossible, to decide positively whether we are dealing with an animal or a plant. So deeply has this difficulty been felt of late, that a most able zoologist, Dr. Ernst Haeckel, has proposed to form an intermediate kingdom, which he calls the *Regnum Protisticum*, and in which he proposes to place all organisms of a doubtful character. . . . In the case of the higher members of the two kingdoms there is no difficulty in arriving at a decision. The higher animals are readily separable from the higher plants by the possession of a distinct nervous system, of locomotive power which can be voluntarily exercised, and of an internal cavity fitted for the reception and digestion of solid food. The higher plants, on the other hand, possess no nervous system or organs of sense, are incapable of voluntary changes of place, and are not provided with any definite internal cavity, their food being wholly fluid or gaseous."

Not only can no fault be found with the teaching of this passage,—and we may say the same of the tenor of the whole work,—but, assuming a sufficient amount of previous training to enable the learner to comprehend it, it enunciates its truths with fullness and perspicuity.

The advanced volume differs from the former in a more extensive development of its plan, entering more fully and deeply into the different departments of the subject, sometimes, as far as they go together, *totidem verbis*, and illustrated by identical woodcuts, more numerous, however, in the larger volume. Without blindly adopting the hypotheses which now agitate without satisfying the scientific world, the author gives a fair statement of them; and we extract the following account of what is popularly called "Darwinism," (a convenient term, because it does not involve any distinct acknowledgment of its deserving the name of a theory, or, on the other hand, being nothing more than a comparatively gratuitous hypothesis,) as a clear account of the details of the doctrine, as far as regards the origin of species, and its assumed basis:—

"The doctrine of the development of species by variation and natural selection,—propounded by Darwin, and commonly known as the Darwinian theory,—is based upon the following fundamental propositions:—1. The progeny of all species of animals and plants exhibit variations amongst themselves in all parts of their organization, no two individuals being exactly alike. In other words, in every species the individuals tend by variation to diverge from the parent type in some particular or other. 2. These variations can be transmitted to future generations under certain definite and discoverable laws of inheritance. 3. By artificial selection and breeding from individuals possessing any particular variation, man, in successive generations, can produce a breed in which the variation is permanent; the races thus produced being often as widely different as are distinct species of wild animals. 4. The world in which all living beings are placed is one not absolutely unchanging, but is liable to subject them to very varying conditions. 5. All animals and plants give rise to more numerous young than can by any possibility be preserved. 6. As these young are none of them exactly alike, a process of 'natural selection' will ensue, whereby those individuals which possess any variation favourable to the peculiarities of the life of the species will be preserved. Those individuals which do not possess such a favourable variation will be placed at a disadvantage in the 'struggle for existence,' and will tend to be gradually exterminated. 7. Other conditions remaining the same, the individuals which survive in the struggle for existence will transmit the variations to which their preservation is due to future generations. 8. By a repetition of this process, 'varieties' are first established; these become permanent, and 'races' are produced; finally, in the lapse of time, the differences become sufficiently great to constitute distinct species."

We think we may leave our readers to the candid consideration of these propositions. It is not our object or intention to enter upon the question on the present occasion; but we may make the passing remark, that we have failed to perceive the certainty of the data or the logic of the deductions.

Upon considering the scope and execution of these volumes, we can scarcely, on the grounds already stated, think the first as sufficiently introductory to the other to render both of them necessary. The student who is already capable of understanding the first would, we imagine, find no insuperable difficulty in mastering the second, which is more comprehensive. They are both, however, exceedingly well worked out, and either of them would form an excellent introduction to the real science of Zoology. They possess the essential adjunct of a fairly complete glossary, that of the 'Manual' being, of course, the fuller; and the numerous illustrations are drawn on the wood by the author: they are well chosen, extremely accurate, and sufficiently well engraved.

ARCTIC EXPLORATIONS.

Now that the winter is drawing on apace, in the ordinary course of matters all vessels in the Northern regions should be heard of returning home. However, since we last took stock of the progress of Arctic exploration during 1871, we have little definite to record regarding the discoveries of these expeditions, and that little more as the last news from them before they got shut out from the world than as the final result of their labours. As usual, we are indebted to advanced sheets of *Petermann's Mittheilungen* for most of our information on this point. Heft II. of this journal, of which we have already made passing mention, contains five papers on Arctic exploration, which collectively form No. 48 of 'Geographie und Erforschung der Polar-Regionen.' They relate, first, to A. Rosenthal's exploring expedition into the Siberian Icy Sea; secondly, the seal-hunt in the Northern Icy Sea; thirdly, Payer and Weyprecht's expedition to King Carl's Land, in the east of Spitzbergen; fourthly, to the American expedition under Hall "to the North Pole"; and lastly, to a projected expedition with reindeer and dog-sledges of a Mr. Octave Pavy to Wrangell Land, to the north of Behring Straits. The accounts from most of these expeditions are only preliminary, that from Mr. Rosenthal not being later than the 21st of July, before he had fairly entered upon his labours, and is occupied chiefly with a narrative of his plans, and former explorations in the same field. Most of the English whalers have returned home from Davis Strait unusually early, but at the same time also unusually successful. Several of them have this summer been high up Eclipse Sound, at the head of Ponds Bay, into quite a new region, and all their observations show that the whale, instead of decreasing, is as abundant as ever. The sealers in the Spitzbergen sea have also made great catches.

Payer and Weyprecht's expedition we noticed on a former occasion in this journal, and the account of their progress is now brought down to the 14th of June, when they were at Tromsö. Hall's expedition left New York on the 29th of June; and Dr. Petermann's paper is occupied with the instructions and plans of the expedition, with which our readers are already from former notices sufficiently well acquainted. Since then news has been heard from it as having reached the coast of Greenland, but the tidings are far from encouraging as to its success. They could get no reindeer furs at Holsteensborg, and dogs were so scarce in Danish Greenland that they were forced to abandon the idea of getting the seventy required until they were in North Greenland or even in Smith's Sound—from all accounts a somewhat forlorn hope. Still more unfortunate for the future prospects of the expedition is another piece of news which comes home by way of Denmark. Mr. Buddington, the sailing-master—in other words virtual naval commander of the expedition—"disgusted with its internal economy," has resigned, and will return home by one of the Danish vessels from Disco. All this, we fear, too truly bears out the criticisms which appear regarding the expedition in last month's number of the *Overland Monthly*, from the pen of Dr. David Walker, formerly surgeon and naturalist of M'Clintock's Fox expedition, and who was to have been second in command of this one, but resigned a few weeks before it sailed, in "consequence of an incompatibility of opinion between himself and the officer in command of the expedition." Dr. Walker speaks of Mr. Hall—who it appears, though honoured with the nautical title of "captain," is by profession an engraver—as one "whose only knowledge of navigation is derived from the experience gained in being twice a passenger in a whaleship to Davis Strait, and whose only experiment in taking the command of white men resulted in so-called "mutiny and death." His qualification for command and his education, as well as that of all the officers—with the exception of Dr. Bessels—is spoken of with undisguised contempt, and the prospect of it resulting in anything but a *fiasco* is prophesied as being very faint. "I informed the Secretary of the Navy," writes this severe, but it cannot be denied experienced and well-informed critic, "that in one month there would be discontent—in six *mutiny*." He disclaims in credit to the United States that it should bear the somewhat grandiloquent title of "The United States Exploring Expedition to the North Pole," but simply "what of late it has begun to be called, and what its commander always designated it, 'Captain Hall's Arctic Expedition.'" We hope Dr. Walker will prove a false prophet. Mr. Lamont has returned from his annual summer yacht voyage to the north, but without accomplishing anything for geography, the ice being unusually thick. The Swedes have had a vessel on the coast of Greenland this summer under the command of Baron von Otter, chiefly for the purpose of bringing home a mass of meteoric iron discovered there in the previous year. Mr. Theodore Fries, the eminent lichenologist, accompanied the party. No. 49. of 'Papers relating to the Geography and Exploration of the Polar Region' in *Petermann's Geographische Mittheilungen* is occupied by Dr. Robert Brown's 'Das Innere von Grönland,' while the United States Hydrographical Bureau has laid English reading men of science under a debt by translating and gathering together into a handsome quarto volume all the papers which have appeared of late years, chiefly in *Petermann's Mittheilungen*, 'On the Eastern and Northern Extension of the Gulf Stream' and presenting them to the chief libraries, public offices, and the more eminent men of science interested in the subject.

All Arctic explorers will regret to hear of the death of the Chevalier Christian Marcus Sören Olrik, which took place some time ago at Copenhagen. For more than twenty-five years he had been connected with Greenland, first as Royal Inspector or Govenor of North Greenland, and latterly as Director of the Colonies resident in Copenhagen, to which post he was appointed by the King in 1866. When Inspector of Greenland, his house at Godhavn was the looked-for rendezvous of all Arctic explorers, where once more they experienced the pleasures of a kindly hospitality, and heard the English tongue spoken by their polished host with an accent more faultless than many of his guests. Without his assistance our expeditions in search of Franklin would have met with many difficulties, which, at much personal inconvenience to himself, were obviated by his thoughtful foresight,—as is acknowledged in nearly every published English and American official and other report. The deceased gentleman was rewarded for his long services by the post which he filled at the time of his death, and by the distinction of a Knight of Dannebrog and "Justitsraad" being conferred on him by his sovereign. His scientific accomplishments and assistance to men of science were also acknowledged by his being elected a member of various learned societies in England and America. He is succeeded as Director by Dr. Rink, well known to all men of science for his various works on the geology and ethnology of Greenland, of the southern section of which he was for more than fifteen years Governor.

Science Gossip.

Dr. Bence Jones has a volume nearly ready, containing the early history of the Royal Institution and its founder, Count Rumford.

The Newcastle College of Physical Science was opened on the 9th inst., by an introductory address from Prof. Herschel. On the 24th inst., the Dean of Durham will deliver the inaugural address. Twenty-three students were entered on the books of the College.

The Royal Geological Society of Cornwall will hold its Annual Meeting, at Penzance, on the 3rd of November. The President, H. S. Tremenheere, Esq., C.B., will, it is said, be succeeded by W. W. Smyth, Esq., who, as Inspector of the Duchy and Crown mines, is intimately connected with the mining interests of Cornwall.

In the *Quarterly Journal of Science* for October Mr. William Crookes continues his description of his experiments on "Psychic Force." We are bound to say that the investigations appear to be carried out with great honesty of purpose, and arranged with considerable care. We believe the results obtained are capable of other explanation than that given by Mr. Crookes; but as the hypothesis of a new force now receives the sanction of some men of high scientific attainments, the question cannot be allowed to remain long in its present position. Mr. Coleman Sellers, in the *Journal of the Franklin Institute*, has some cogent remarks on Mr. Crookes's experiments, in which he states that all the results obtained by him can be produced by mechanical means.

At the meeting of the Liverpool Numismatic

Society, on the 17th inst., Mr. H. Ecroyd Smith read a paper called 'Numismatic Waifs and Strays.'

THE Quarterly Weather Report of the Meteorological Office from April to June, 1870, has been just published. As records of the past, those Reports have considerable importance; but their value would be greatly increased if the returns were not so far behind the date of publication. With a well-devised system, it would be easy to place the Report in the hands of the public within three months after the end of each quarter.

MR. CHARLES DARWIN'S work on 'The Descent of Man, and Selection in Relation to Sex,' has just been translated into French by M. Moulinié, and is now in the press. M. Moulinié is the author of the French version of Mr. Darwin's 'Variation of Animals and Plants under Domestication.'

FROM *L'Institut* for October 4 we learn that M. Ehrenberg has communicated to the Académie des Sciences de Berlin a continuation of his researches, commenced in 1847, and continued to the present time, on the organic germs invisible to the naked eye held in suspension in the atmosphere. He states that 548 species of organic forms, absolutely invisible to the naked eye, have now been detected by him in the air.

SIXTY-FIVE pages of *Les Mondes*, October 5, are occupied by papers 'On the Geology of the Alps and of the Tunnel of the Alps,' by MM. Sismonda and Élie de Beaumont, which contain a most complete list of the rocks that have been met with in piercing the Alps from Modane to Bardoneche.

THE *Journal de l'Eclairage au Gaz* of Paris makes the strange statement, that petroleum can, by a new process, which is not published, be converted into a permanent solid, which will burn without liquefying, and be preserved a firm mass for any period of time.

A GUIDE to the Mount Cenis Tunnel, written by Signor A. Covino, under the title of 'Guida al Traforo del Cenisio da Torino à Chambery,' is useful not only for its geographical and geological notes, but also for the observations on botany and history.

SHEET-ZINC for roofing is, in many respects, very useful, but hitherto it has not been found to be durable. M. Artus, of the Vieille Montagne Company, has introduced a zinc white paint, with silicate of potash as a vehicle, which is said to be exceedingly durable, and to keep the metal roofing very cool. This is reported in the *Comptes Rendus*.

THE General Meeting of the German Society for Anthropology and Ethnology was held, at Schwerin, on the 22nd and 23rd of September, under the presidency of Prof. Virchow.

THE general employment of the petroleum oils and the occasional ignition of their vapours render every inquiry into the nature of those hydrocarbons of interest. H. Byasson has, in the *Comptes Rendus*, some valuable researches on the Pennsylvanian oils. He states that they furnish *fourteen* volatile hydrocarbons, boiling at different temperatures. M. Byasson thinks the ordinary methods used for testing the inflammability of those oils unsatisfactory, and he proposes an apparatus for determining the tension of the vapours given off at different temperatures, instead of the usual somewhat rule-of-thumb method.

IN the *American Journal of Science and Arts* for September appears another paper on the same subject, by S. Dana Hayes, entitled 'On the Destructive Distillation of Light Petroleum Naphthas at comparatively Low Temperatures.'

DR. LEGRAND DU SAULLE, physician of the Hospital of Bicêtre, has just published a work, entitled 'Le Délire des Persécutions,' to show the influence of political troubles on the different characteristics of madness. This interesting volume is published by H. Plon.

THE International Maritime Congress, held in Naples, has seemed favourable for the publication of a work by Signor Giuseppe del Giudice, entitled 'Diplomi Inediti di Re Carlo d'Angiò riguardanti Cose Marittime,' which consists of nineteen documents, edited with great care by the learned palæontologist.

A PAPER of a very interesting character appears in the *American Journal of Science* 'On the Paragenesis and Derivation of Copper and its Associates on Lake Superior.' This is a careful examination of all the conditions under which copper is found in the Lake Superior district, with a view to arriving at a knowledge of the laws which govern the distribution of ore deposits. The paper is not completed.

IT appears to be our province to record the discovery of the largest diamond yet found in the South African diamond-fields. In July last two adventurers, Messrs. Stevens and Raath, are said to have discovered, on the first day of working their claim, a diamond weighing 124 carats. Of the quality of the gem we have no information.

M. GIORDANO, the chief Inspector of Mines in Italy, communicates to *Les Mondes* Notes on the Mineral Statistics of Italy, which embrace the production of sulphur, and of the ores of copper, iron, lead and zinc. Of gold about 400 kilos were obtained in 1870.

THE Royal Society of Victoria issues its *Transactions and Proceedings* with regularity. The papers contained in the ninth volume belong to various branches of scientific inquiry, and are of considerable value. Those 'On the Formation of Gold Nuggets in the Auriferous Drift,' 'On Colonial Gems,' and 'On Ornamental Stones of the Colony' have a peculiar local and considerable general interest.

THE *Journal of the Franklin Institute* informs us that Prof. Daniel Kirkwood has announced that the period of the sun-spot cycle is gradually lengthening, it being a variable and not a constant figure. This is important, and, if confirmed, the phenomena must be referred to some purely physical cause operating *within* the mass of the sun, and not to planetary influence, as some astronomers have supposed.

THE *Oesterreichische Zeitschrift für Berg und Hüttenwesen* has an article on the projected fusion of the Polytechnic School with the celebrated Mining School at Freiberg. We find also a programme of the Mining School at Przibram for the coming session. The school of Przibram and that of Leoben have between them thirty-two scholarships in their gift, of the annual value of 200 florins and 300 florins.

THE *American Journal of Science and Art* for October contains a good article by Prof. J. D. Dance 'On the Connecticut Valley Glacier.' 'The Paragenesis of the Minerals associated with Copper' is continued, and several other papers of considerable interest are published.

SIGNOR IGNAZIO GATI has done good service by publishing, from a codex of the Communal Library of Siena, Girolamo Firenzuola's work, in three books, on 'Agriculture,' written in the pure style of the sixteenth century. Of this work, written by the brother of Agnolo Firenzuola, Bernardo Davanzati made great use in his 'Coltivazione Toscana.'

SIGNOR CESARE LOMBROSO has recently published, in one volume, under the title of 'L'Uomo Bianco e l'Uomo di Colore,' the lectures 'On the Origin and Variety of the Human Races,' which he delivered in the University of Padua.

FINE ARTS

EXHIBITION of CABINET PICTURES in OIL.—Dudley Gallery, Egyptian Hall, Piccadilly.—The FIFTH ANNUAL EXHIBITION will OPEN on MONDAY, the 23rd of October. Admittance, 1s.; Catalogue, 6d. GEORGE L. HALL, Hon. Sec.

GUSTAVE DORÉ—DORÉ GALLERY, 35, New Bond Street.—EXHIBITION of PICTURES, including 'Christian Martyrs,' 'Monastery,' 'Triumph of Christianity,' 'Francesca de Rimini,' at the New Gallery.—OPEN from Ten till Six.—Admission, 1s.

GRAND LOAN EXHIBITION of HIGH-CLASS DRAWINGS in WATER COLOURS, at the Gallery of the Institute, 53, Pall Mall, in aid of the NATIONAL HOSPITAL for CONSUMPTION, VENTNOR. A most remarkable Collection, containing treasures which are rarely to be seen.—Open daily from 10 until 7. Admission, 1s.

Book of the Artists. American Artist Life. By Henry T. Tuckerman. (New York, Putnam; London, Low & Co.)

THERE can be no reason for doubting that the United States of America are destined to produce art and artists in abundance, and to benefit the human race in a degree commensurate with their opportunities, if not with their pretensions. Unfortunately, that Golden Age has not yet arrived, and if anything can postpone it *sine die*, it will be the publication of books such as the one which is before us. A nation's progress in Art is always due to some extraordinarily able individual, whose success seems to carry his whole people at once over the boundaries which previously restrained them. No such genius has yet appeared in the States, and we consider injudicious eulogies of meritorious, but essentially mediocre artists to be mischievous, however agreeable they may be to the persons to whom they are addressed.

The present position of Fine Art in the States seems due, not so much to lack of patronage as to the fact that the people who have leisure are considerably inferior, in æsthetic education, even to the same class among ourselves; and in appreciation for what is really fine in design, they are immeasurably behind the French, Italians, and Germans, among whom Art has for many generations been *domesticated*,—a condition on which all depends. Many good, and a few admirable, works have been produced in the States, but as yet not nearly enough either in quality or merit to enable us to speak of "American Art" as Mr. Tuckerman does, in the concrete. In fact, the few artists who have the courage to be original and self-reliant have, as yet, neither shown enough force nor produced a sufficiently deep impression, either in the States or on this side of the Atlantic, to permit us to reckon them as forming a class distinct, much less a "school," in the Art-critics' sense of this term. On the other hand, most of the popular painters and others who are known on this side of the ocean, and admired on the other, owe their fortunes, technical and personal, to European (principally French) influences; and they are more or less excellent reflexions of this or that foreign model. Of course, no "American" or United States Art will come directly from their hands, although the effect of their studies on another generation of men in the States may be valuable. We do not deny the merit of some pictures, still less the genius of some artists, in the States, but we must affirm that there is little that is "American" in their finest productions. Sculptors who go to Rome to revive the antique, or exist by following, to speak of the dead only, Canova, Thorwaldsen, Wyatt, or Gibson, are not likely to become "American"; neither are painters who go to Paris with similar intentions likely to initiate a new phase of design.

Mr. Tuckerman's book does not impress us very favourably. Knowing as we do that there are better sculptures of United States production than the coarsely-wrought and crudely-conceived 'Greek Slave,' we cannot but lament that our author should have devoted seventeen closely-printed octavo pages of unqualified laudation to the author of that statue and his works. On the other hand,

the incompetence of Mr. Tuckerman to perform the function he has chosen appears from his neglect of one of the most powerful and original of American artists, Mr. Whistler, who is not only a subtle and a learned painter (his originality is not now in question), but a master in the extremely difficult and little cultivated art of etching. This artist—who has, so to say, received the mint marks of artistic France, of Holland (the country of etching), England, and Germany—obtains at Mr. Tuckerman's hands five somewhat contemptuous lines, and an extract of ten lines more from somebody or other's preposterous criticism on the Paris Exposition of four years since.

What sort of notions will the future student of the history of Art in the United States derive from a book prepared like this one? What will he think of Mr. Tuckerman when comparing the works he admires and those for which he borrows sneers?

It is hard to resist an impression that the publication of this book is a mistake. Almost every page is marked by a feverish desire to please men who, whatever are their powers or shortcomings, must, if the author judges them aright, be not only exceedingly sensitive to anything like censure, but remarkably, indeed unreasonably, eager for admiration. No book prepared in the spirit shown in this one would be acceptable in a country where what may be called the critical atmosphere is in a healthy state. We consider its appearance an unfortunate thing for Art in the United States, not only on account of the defects it so openly exhibits, but because it thrusts honour on very many persons who are little known to fame, and on a still greater number who have, as yet, done little to merit distinction of any sort. Such being the case, it is not wonderful that the book is bulky beyond all reason, and that its pages are loaded with unimportant matter, put together in a loose, florid, and artificial style, which is as much in need of refining as the judgment of the author. There are too frequent signs of a national self-assertion, that is more like provincialism than the largeness and freedom of treatment due to the artists and art of a great nation. It soon becomes a nuisance that the origin of a man is constantly being brought under this notice, and the "Americanism" of a good or bad painter so frequently declared when no one has challenged it. Nor is Mr. Tuckerman always ingenuous on this point, for the fairness of the claims of his people to certain very distinguished painters are, to say the least, open to dispute. We do not care now to enter on the subject, and for the occasion we concede all our author demands, yet we think he would have done well to have explained in a book so strongly localized in spirit as this one, that the nationality of these very able men has been a subject of discussion.

Fine-Art Gossip.

The private view of the Exhibition of Cabinet Pictures in Oil, Dudley Gallery, Egyptian Hall, Piccadilly, takes place to-day (Saturday). The public will be admitted on Monday next.

The death of Sir Francis Graham Moon, Bart., removes from among us one of the most enterprising and successful of the many who have, since the days of Alderman Boydell, made the preparation and publication of popular engravings the speciality of their lives. Sir Francis was born in 1796, in Holborn, of poor parents. He was at first employed in a very humble capacity, as we are informed, in the warehouse of a City printseller. His industry and intelligence caused his rapid advancement, so that in course of time, and by skilfully availing himself of passing opportunities, he became one of the most wealthy men in London, Sheriff, Alderman, and Lord Mayor. He died on the 13th inst., at Brighton.

A Correspondent desires to disclaim for Mr. Fortnum the appellation of "a well-known collector of pottery," applied to him in our announcement of his work on Majolica in the South Kensington Museum. Mr. Fortnum has a noble collection of bronzes, rings, &c., including majolica and Persian ware, but majolica is not the chief element. By a slip of the pen, we wrote of majolica in the ordinary sense, as still produced in the ancient seats of the manufacture. The modern ware of this kind is of little account in the rich collections at South Kensington.

The prize founded by Madame Troyon, mother of the late French painter, M. Troyon, to encourage the study of landscape by young painters, is of the value of 1,200 francs. The Académie des Beaux-Arts has to judge the paintings of the various competitors, and on the subject selected for this year, 'Une Inondation,' ten paintings have been sent in.

The necessary preparations for the re-erection of the Vendôme Column have been appointed to begin this week: the architect employed is M. Renard.

One of the gift-books in preparation for the coming season is called 'Sun Pictures,' which will contain twenty Heliotypes illustrating ancient and modern Art, by specimens from the works of seven Old Masters and twelve modern artists, foreign and English, H.R.H. Princess Louise being among the latter.

The *Revue Générale de l'Architecture*, edited by M. C. Daly, has resumed publication, after having been suspended for more than a year.

A Correspondent writes:—"It is well known that various remains of the Roman city of Cordova have been found at a depth of from ten to twelve feet under the present level of the streets. But about two months ago, some human bones were accidentally discovered under the floor of a carpenter's workshop in the Calle Paraiso; and, excavations being made in consequence, at a depth of 12 feet under the floor of the house a beautiful Roman mosaic pavement was hit upon. This mosaic has, happily, been respected more than the bones; but, like everything else in Spain, the work has come to a standstill, so far as we could make out, from mere laziness or want of curiosity. We hear, however, that the excavation will be soon proceeded with, and we hope the results may be most interesting. At present a hole of from 12 to 15 feet square has been dug, and the mosaic, as far as exposed, consists of four female figures, supposed to represent the Seasons. These figures are separated from each other, and the whole enclosed by a flowing pattern in various coloured marbles, the ground being white. Each bit of mosaic is somewhat less than a quarter of an inch square, and consists of marbles of almost every shade of colour. Both design and execution are superior to that of such work in general, and the whole is in excellent preservation."

How the Wellington Monument shall be crowned is a question as yet undecided. The late Dean Milman expressed what is to us an unaccountable aversion to the introduction of an equestrian group for this purpose. His opposition was grounded, it is said, on the assumed impropriety of erecting a statue of a horse in such a place as St. Paul's. This is an untenable objection to those who know that the noble animal is frequently represented in the Cathedral, and that the classical, medieval, and modern practices are as one in this respect. The Parthenon supplies an illustration of Greek usage; the magnificent tomb of Aymer de Valence in Westminster Abbey shows the custom of our Christian ancestors; St. Paul's, as we have said, and numerous churches in Italy and England, exemplify the modern modes of monumental sculpture. Those who agreed with the Dean alleged that it was absurd to represent the Duke dead and recumbent on a sarcophagus in a composition which included a statue of him at its apex, in the habit and action of a living person. We fail to see the absurdity of such an association: on the contrary, we approve of this mode of expressing at once activity in life and resignation in death. Few customs are more frequent than that of combining such representations. Statues of this kind often appear over tombs, as, for example, in the Mausoleum, where the Carian prince was represented driving a chariot, and in Aymer de Valence's monument, where the Earl is in the act of charging; the *contoise* of his helmet streams about the head-piece, and the trappings of the horse flutter in the wind. It has even been proposed to omit a surmounting feature: as this would utterly ruin the composition, by leaving a flat, unoccupied table at its apex, the idea is entirely unacceptable, and would never be tolerated. An equestrian group furnishes exactly what is required, and would form an apt finial to the work as it must stand. We object to the monument being erected in the Consistory Court of St. Paul's, where it would be very imperfectly seen, and we may discuss this point at another time.

We have received from the Religious Tract Society 'British Heroes and Worthies,' a showy volume, comprising, what are frequently libellous, portraits, stated to have been "executed under the special superintendence of Mr. Edward Whymer," who must have left them half-finished. We have rarely seen worse work than in the 'John Milton,' weaker than in the 'Sir Walter Raleigh' and 'Sir Philip Sidney,' cruder than in the 'John Foxe' and 'George Buchanan,'—who surely was not equal to the company into which he has been thrust. At 'John Knox' we might laugh; over 'Hugh Latimer' one might weep; 'John Wycliffe' and 'Andrew Marvell' may have been intended as satires. We do not believe the 'Lady Jane Grey' represents that personage. On the other hand, some of the engravings are not bad, although nearly all of them are but half-finished. The literary portion of the book is better; it consists of readable biographies, with probably nothing that is new in them.

We have received from Mr. A. Lucas, Wigmore Street, a proof of an engraving, by Mr. R. Jackson, from a picture by Mr. E. U. Eddis, representing 'Going to Work'; the original was recently exhibited at the Royal Academy. The print is, as a circular informs us, uniform with another by an artist of the highest standing. The practice of issuing these ready-made pendents to engravings from admirable paintings, and so appealing to those who, regarding the masterpiece as a morsel of furniture rather than an illustration of fine art, desire something "to match" it on their walls, is one of those trade practices which are, we believe, peculiar to this age. Mr. Millais and Sir E. Landseer have been thus brought into strange companionship, and Mr. Holman Hunt has had more than one queer neighbour. Of course such appeals are successful only where extreme ignorance of art prevents buyers from discriminating between the value of 'The Huguenot' and of 'Ordered on Foreign Service,' and other mis-matched "pairs." In the case before us the offence is less grave than usual, and 'Going to Work' might, if it stood alone, and relied on its proper merits, be objectionable to no one; it is the comparison which is suggested that is unfortunate. It is addressed to the sentiment-loving portion of the general public. Looking at it by itself we can heartily commend it to the class for whose pleasure it has been painted and engraved. It is a pretty thing, pleasantly conceived, designed, and engraved: it represents a girl of about eight years old walking bare-footed on the sea-sands, shouldering her little wooden shovel and carrying a toy pail.

XUM

MUSIC

MONTHLY POPULAR CONCERTS, BRIXTON.—Director, Mr. Ridley Prentice.—FIRST CONCERT of the THIRD SEASON, NEXT TUESDAY EVENING, October 24. Messrs. West Hill, Webb, Pezze, Minson, and Ridley Prentice; Madame Dowland. Pianoforte Trio, Haydn; Sonata Pastorale, Beethoven; Pianoforte Solos, Scarlatti; Pianoforte Quartet, Prout, &c. Subscription, 1l. 1s. and 12s. 6d. —Tickets, 5s., 2s. 6d., 1s., of Mr. Ridley Prentice, 9, Angell Park Gardens, Brixton, S.W.

MUSICAL EVENINGS.—FIRST CONCERT, WEDNESDAY, Oct. 25, at Eight o'clock, St. George's Hall.—String Quartets, Haydn, in F, Op. 77; Mendelssohn, in E minor; Brahm's Piano Quartet in A. Violin Solo, Tartini. Messrs. Henry Holmes, Folkes, Burnett, and Signor Pezze. Vocalist, Miss Purdy. Pianist, Mr. W. H. Holmes. Conductor, Signor Visetti. Subscription to the Five Concerts, One Guinea.—Tickets to be had of the Director, Mr. Henry Holmes, Bristol Lodge, Warrington Gardens, Maida Hill.

MISS MARIA JANE WILLIAMS (OF ABERPERGWM).

I HAVE just heard of the recent death of one who should not pass away without being kindly remembered by all who interest themselves in national literature and national art.

The full "style and title" of Miss M. J. Williams should be given as above to distinguish her from other ladies of the same name, known in connexion with the literature and antiquarianism of Wales. She belonged to the southern division of the Principality,—having been born and brought up in an old family mansion far down the Neath valley. The remoteness and seclusion of such a home can hardly be conceived in days like ours of perpetual intercourse and increased communication. Such an education as was hers, in local legends and traditions, is every year becoming less and less possible. Miss M. J. Williams was born with that inherent genius for music which has distinguished so many of her countrymen. Nature had given her, besides her ready wit and her delight in gathering such knowledge as liberally lay around her, one of the most exquisite voices I have ever heard,—to be compared, without disadvantage, to those of Mesdames Sontag and Stockhausen. This was early cultivated, and she became finished and complete as a singer, whether of English, Welsh, or Italian music. Her articulation was singularly clear and refined. By no one could the placid airs of Handel, and the less ambitious Italian songs of the great masters, be delivered with greater purity, finish, and feeling. This was all the more excellent and rare because her speciality was in singing to the harp, the national music of Wales and Ireland. How beautiful this was may be imagined by those who are familiar with the charm of Miss Edith Wynne's singing; but the voice of the amateur was the sweeter and more polished of the two, and retained its charm during a long period of her life. Miss M. J. Williams must further be commemorated among musicians as having published a collection of South Welsh airs, the larger portion of which had never before been noted. Some of these are remarkable for their symmetry and beauty.

I have spoken of her as eagerly interested in keeping alive the traditions and the customs of the district in which she was born. In this capacity she gave valuable assistance to the collectors of folk-lore,—in particular to Mr. Crofton Croker, and (if I mistake not) to Mr. Keightley and others. Further, she was lively in conversation, shrewd in observation, quick in temper,—sympathetically kindly and generous to those round her, but without that domineering spirit which has spoiled so many circumstanced like herself. There is more than one artist now honourably distinguished in the musical profession who could bear grateful testimony to her clearness of judgment, warmth of heart, and openness of hand. On these grounds she deserves honourable record in the golden book of Great Britain's gifted and accomplished women.

HENRY F. CHORLEY.

CRYSTAL PALACE CONCERTS.

THE Mendelssohnian selections continue to be the prominent point of attraction at the Sydenham Saturday Afternoon Concerts. The programme of the 7th contained the 'Reformation Symphony,' the overture to 'Midsummer Night's Dream,' three pianoforte fantasias (Op. 16), and the Rondo Brillant in E flat, Op. 29, for piano and orchestra. The Overture in E major, Op. 21, stands first in chronological order (1826); the three fantasias belong to 1824, and the *rondo* to 1834. The earliest production, the Shakspearean overture, is the most imaginative, fanciful and brilliant; whilst the Symphony is the most elaborate and profound; the pianoforte pieces were surpassed by the composer's after-compositions for that instrument. The Symphony—thanks to the musical executive of the Crystal Palace—is now fully established in public favour. Composed for the Centenary Festival of the Augsburgh Protestant Confession, in 1830, it was not performed on that occasion; it was first heard in Berlin, in November, 1832, and was then shelved, after a vain attempt on the part of Mendelssohn to have it executed at the Paris Conservatoire Concerts. It was revived on the 30th of November, 1867, at the Crystal Palace; and since that period the 'Reformation Symphony' has been played everywhere, in town and country, at concerts having an adequate orchestra to do its manifold beauties justice. Mr. Grove intimates that its withdrawal by Mendelssohn was owing to his fastidiousness having been aroused by the use made of Luther's Chorale, "Ein feste Burg ist unser Gott," by Meyerbeer, in the 'Huguenots,' the same hymn as Mendelssohn has treated in the Symphony. Now, as the "Reformation" work, composed in 1830, was played in 1832, and the 'Huguenots' was only produced in Paris on the 29th of July, 1836, it is not likely that Mendelssohn would have withdrawn his Symphony because Meyerbeer had made Marcel sing the psalm, the theme of which the former composer had treated instrumentally after his own mode. In a letter to Herr Julius Rietz, dated the 23rd of April, 1841, Mendelssohn writes, with reference to the 'Hero and Leander' overture of the former, "I perceive a certain spirit, especially in the overture, which I myself know only too well; for, in my opinion, it caused my 'Reformation Symphony' to fail, but which can be surely and infallibly banished by assiduous work of different hands. Just as the French, by conjuring tricks and overwrought sentiment, endeavour to make their style harrowing and exciting, so I believe it possible, through a natural repugnance to this style, to fall into the other extreme, and so greatly to dread all that is 'piquant' or sensuous, that at last the musical idea does not remain sufficiently bold or interesting; that, instead of a tumour, there is a wasting away; it is the contrast between the Jesuit churches and their thousand glittering objects, and the Calvinists, with their four white walls: true piety may exist in both, but still the right path lies between the two. I entreat you to pardon this preaching tone, but how is it possible to make oneself understood on such subjects? The fundamental thoughts in your overture and my 'Reformation Symphony' (both having, in my opinion, similar qualities) are more interesting from what they indicate, than actually interesting in themselves; of course I do not plead for the latter quality alone (as that would lead us to the French), nor for the first alone either; both must be united and blended." It is evident from the above extract, that Meyerbeer's treatment of Luther's Hymn had nothing at all to do with the withdrawal of the 'Reformation Symphony.' Mendelssohn considered his work too dry and mechanical. That his judgment was wrong, few will now be disposed to refute. He probably had a mistrust of the hearers of the Symphony on account of its quasi-devotional character: not calculating sufficiently on the extraordinary animation of the *allegro vivace*, a movement that never fails to secure a re-demand, although we have seen it objected to on the ground that it is too typical of the dance,—as if Miriam did not dance before the Ark, and as if the dance was not the origin of all music.

The third Mendelssohn day, on the 14th, was devoted to the playing of his two settings of the overture to the 'Hebrides,' the one composed in Rome, December the 16th, 1830, the other modified by him in London, June the 20th, 1832. The alterations in some points may be regarded as improvements: there could be no Scotch wail if the overture had remained in its original form. The pianoforte gleanings were the Prelude and Fugue, No. 6, in B flat, Op. 35, 1836, and the Presto, Op. 7, No. 7, and the Serenade and Rondo Giojosa, 1834, Op. 43. Miss Agnes Zimmermann was the pianist on the 7th, and Herr Pauer on the 14th; and Mendelssohn is quite safe in such hands.

The Sydenham programmes have not exclusively been confined to Mendelssohn's works. We have had at three concerts in succession Weber's 'Freischütz' Overture, Sir Sterndale Bennett's Fantasia Overture, the 'Paradise and the Peri,' the 'Cymbeline' Overture of the late Cipriani Potter, and the first Beethoven Symphony in C. With the exception of the sympathetic interpretation of the madrigal, "In the Spring-time," from M. Gounod's 'Colombe,' by Mr. Vernon Rigby, the vocal selections call for no remarks.

ORATORIO CONCERTS.

THE Prospectus of the fourth season has just been issued. As we stated some time since, the performances will take place in Exeter Hall, instead of St. James's Hall, as heretofore. Owing to the increase of Mr. Barnby's choir, a larger space is needed in order to secure *le juste milieu* between band and chorus. There are to be ten subscription concerts, the first of which will take place on Wednesday, the 5th of November, when Handel's 'Jephtha,' with Mr. A. S. Sullivan's additional accompaniments, will be given. The other sacred works specified are Bach's 'Passion' (St. Matthew), Mendelssohn's 'St. Paul,' 'Elijah,' and 'Hymn of Praise,' Haydn's 'Creation,' Rossini's 'Stabat Mater,' and Handel's 'Messiah,' 'Judas Maccabæus,' and 'Israel in Egypt.' Now, Bach's masterpiece excepted, Mr. Barnby in this programme is simply following in the wake of the Sacred Harmonic Society. He is doing no more than what the late Mr. Surman and Mr. Martin have done before him, that is, offering a needless opposition to a Society which has stood for forty years. The objection constantly made to the policy of the old Exeter Hall institution was, that its *répertoire* was much too restrictive; the reply always has been, that the amateurs of sacred music will only pay to hear a very limited number of oratorios. Mr. Barnby's concerts were commenced on the understanding that he was to enable amateurs and artists also to hear compositions which had either been shelved or had not been given at all. We still think that such performances, in the long run, would prove remunerative as well as highly interesting. The directors of the Oratorio Concerts announce that they have engaged Mr. Sims Reeves for the ten concerts, and they evidently rely on his popularity, the other singers mentioned being only referred to *par parenthèse*; namely, Mesdames Lemmens-Sherrington, Cora de Wilhorst, Edith Wynne, Rudersdorff, Patey, Julia Elton, and Drasdil, and Messrs. Lewis Thomas, Santley, and Signor Foli. The engagements of Miss E. Wynne, Madame Patey, and Mr. Santley, it must be presumed, can only commence on their return from America, in the spring of next year. Could not the directors venture to perform one of the other settings by Bach of the Passion, say the one according to St. John?

ITALIAN OPERA AT COVENT GARDEN.

MR. MAPLESON, in his unpretentious Prospectus of the autumnal season, to be commenced next Monday week (the 30th), announces "that he has taken the Royal Italian Opera, Covent Garden, and has arranged to give a short series of operatic performances." This statement has caused some erroneous rumours in musical circles. It has been asserted that Mr. Gye has let the theatre to Mr. Mapleson for a term of years; another story is, that no dissolution of partnership has taken place between the two Impresarios. Both these readings of the programme are incorrect. If Mr. Mapleson had simply declared "that he had taken Covent Garden for a short series of performances," no misapprehension could have arisen; the fact being that the Covent Garden lessee, being a keen man of business, has not declined a good offer of rental during the off season. Mr. Mapleson

states that his late Drury Lane band and chorus have been engaged, and the names of the artists show that it is the company of Her Majesty's Opera, and not that of the Royal Italian Opera, which will be heard for a short period at Covent Garden. It is, in fact, Mr. Mapleson's travelling troupe which will perform, namely, Mesdames Tietjens, Colombo, Bauermeister, and Marie Marimon, sopranos; Mesdames Trebelli-Bettini and Fernandez, contraltos; Signori Fancelli, Vizzani Tesseman, Morgan, Rinaldini and Prudenza, tenors; Signori Agnesi, Mendioroz, Caravoglia, Casaboni, Zoboli, Stefano, Antonucci and Foli, baritones and basses; and Signor Borella, buffo. Madame Colombo, whose *début* at the Opera Buffa, last spring, was so successful, takes the place of Madame Sinico, who is in Russia. Signor Tesseman is a new tenor, who is to be the Idreno in 'Semiramide,' vice Mr. Bentham. Signor Stefano (Mr. Stephens) is put down for the Chief Priest in the 'Flauto Magico,' and Kuno in 'Der Freischütz.' These assignments of parts indicate the artistic pretensions of the new comers. Mdlle. Marimon's new characters for London will be the Queen of Night ('Magic Flute'), Rosina ('Il Barbiere'), Lucia, and Dinorah. She will also appear as Vespina, in Herr Flotow's 'Ombra' (one of the works promised but not executed last season at Drury Lane); Madame Trebelli-Bettini is to be Gina; Signor Agnesi, Il Dottore; and Signor Vizzani, Fabrizio. This is the sole novelty to be found among sixteen works, out of which the *répertoire* will be selected. Signor Borella is mentioned for Dr. Bartolo only. Now, there could be little difficulty in giving Cimarosa's 'Matrimonio Segreto,' with that admirable artist Signor Borella, Signor Agnesi, Signor Vizzani or Fancelli, Mesdames Tietjens, Colombo, and Trebelli-Bettini, or Fernandez. Surely, with such a cast, that opera would prove more attractive than many of the hackneyed works specified in the Prospectus. Signor Li Calsi (who was joint Conductor with Signor Arditi during the Fusion Season) will be sole Director and Conductor, —a very right arrangement, if order and discipline are to be secured. The Drury Lane artists at the organ and pianoforte (Mr. Willing for the former, and Mr. F. H. Cowen for the latter), are engaged, with Mr. F. Godfrey's military band. There will be four representations in the week; evening dress will not be enforced; and the prices for admission will be lower than they are during the season proper. We should have preferred to have had a really National Opera-house for the autumn and winter; but as the musical public will have still to wait for that desideratum, Mr. Mapleson's little operatic campaign will be most welcome; for the casts of several works are very strong and attractive, and he evidently relies on a powerful *ensemble* rather than on stars.

Musical Gossip.

The "Royal National Opera" commenced the season at the St. James's Theatre on Saturday, the 30th of September, and the closing performance will take place this evening, Saturday, the 21st of October. The managers state that the enterprise is to be transferred to the Standard Theatre. No reason is assigned for abandoning the West, and for taking refuge in the East. Will the "aristocracy" who subscribed for the season, as the Managing Director told us, have their boxes and stalls in the eastern division of London? and will the "masses" of the West, "who had made up their minds to support and establish English opera," rally round the "Standard"? Will the attractions of Verdi's 'Trovatore,' Donizetti's 'Lucia,' and Bellini's 'Sonnambula,' and of the British works, Balfe's 'Bohemian Girl,' 'Rose of Castile,' and Wallace's 'Maritana,' be as great in the East as they have proved to be in the West? As an epithalamium, Sir W. Sterndale Bennett's Cantata, 'The May Queen,' is announced for this evening (Saturday).

Mr. Arthur Sullivan's sparkling opera, 'Cox and Box,' merits better treatment than the clever work has received at the Royal Alhambra Palace, at the re-opening, last Monday. Good singing as well as smart acting are required; and the cast could claim credit neither for the one nor the other element.

A course of lectures on elementary music will be delivered in the spring, at the London Institution, by Mr. John Ella, of the Musical Union, Professor of Music to the association.

Italian Opera-houses have always presented a fruitful subject of litigation. Her Majesty's Theatre and the Royal Italian Opera are both in Chancery: the former has its suit, The Earl Dudley *v.* Gye, and the latter its appeal in the House of Lords, Col. Brownlow Knox *v.* Gye. M. Bagier, of the Paris Italian Opera-house, has been at law with the proprietors of the Salle Ventadour, who have been compelled to allow him a diminution of rent, on the ground that the police authorities, during the first siege, converted his theatre into an ambulance.

Mr. A. S. Sullivan has composed some incidental music, called the 'Lorenzo Masque,' introduced in Shakspeare's 'Merchant of Venice,' at the Princess's Theatre, Manchester. It is to be hoped that the music will be heard at the Crystal Palace Concerts.

Prof. Stewart, of Dublin, has composed the music to an Ode, a "tribute from Ireland to America," which is to be performed at the World's Peace Jubilee, in Boston, next summer.

A new comic opera, 'Paquita,' the libretto by Mr. Reece, the music by Mr. Mallandine, will be the next novelty at the Royalty Theatre.

The "Alexandra Palace," at Muswell Hill, will be opened this day (Saturday) with a performance of the 'Messiah.'

M. Gounod has composed a new work for the Brighton Musical Festival, which will take place under the direction of Herr Kuhe. M. Gounod will be present, and conduct his own composition. Sir Julius Benedict will also direct the performance of his oratorio, 'St. Peter.'

At the recent Church Congress in Nottingham, a somewhat lively discussion seems to have taken place on rather a serious subject—namely, on Hymnology and Church Music—in the Mechanics' Lecture Hall. Earl Nelson opened the discussion with the paper in which he represented the importance of an authorized hymnal, the words and music to be derived from all sources. The Rev. E. H. Bickersteth adopted the same view, as did also the Rev. Dr. Dykes, the Precentor of Durham Cathedral, the latter urging the free use of either Anglican or Gregorian melodies, and the alternation of unison and ordinary chanting. Dr. Gauntlett followed, and seems to have amused the meeting by his commentaries on the Gregorians: he suggested that as the Psalms belong to the people, and the people make the church, everybody ought to sing in the church; and that the music ought to be made simple and easy. Another speaker recommended the appointment of courts of conciliation by the Bishop in each diocese to arrange the quarrels of choirs with the clergymen. The impression left by this discussion is that, on musical matters, there was no harmony in the Church Congress.

At the last Liverpool Philharmonic Society's Concert, under the direction of Sir Julius Benedict, the principal artists were, Madame Colombo, Mr. Bentham, and Signor Agnesi. Mdlle. Carreno performed Mendelssohn's Pianoforte Concerto in c minor. The playing of this lady, at the recent Covent Garden Concerts, has been of a nature to attract more than ordinary attention.

We learn from the *Bolton Daily Chronicle* that a German Opera Company has been playing at the Theatre Royal. The pieces performed were 'Bekers Story,' and the 'Beautiful Galathea,' a mythological opera. The artists named are Fräulein Cherbee, Fräulein Seidel, Herr Collin, Herr Pfeiffer, &c. It is stated that this troupe has created a perfect *furore* in London. We have not the most remote recollection of ever having heard of it before.

It is pleasant to learn that the return of Madame Carvalho to the Opéra Comique, in Hérold's opera, the 'Pré-aux-Clercs,' at its 1,000th representation, was so enthusiastically welcomed by the Parisians. Once an artist, always an artist; and despite time and trouble, Madame Carvalho is still the queen of the French foreign school. M. Duchesne, formerly of the Lyrique, made his *début* in the same work, and bids fair to be a valuable tenor.

M. Reyer's new opera, 'Erostrate,' will have been produced at the Grand Opera-house in Paris before our next issue. At the Lyrique (Athénée), new operas, by M. Jonas, M. Poise, M. Membrée, Herr Flotow, and Signor Ricci are promised for this winter. In addition to his new opera at the Variétés, in preparation, M. Offenbach is composing a new extravaganza for the Bouffes. M. Mermet, the composer of 'Jeanne d'Arc,' has written and composed a three-act comic opera.

Mdlle. Schneider has been engaged to give fifteen representations at the Bouffes in St. Petersburg, receiving 60*l.* per night. As the Russian authorities object to the title of 'La Grande Duchesse,' M. Offenbach's opera is to be called 'Le Sabre de Mon Père.'

M. Gounod's Cantata 'Gallia,' produced here first at the opening of the International Exhibition, is to be performed at the Conservatoire Concerts in Paris.

Madame Adelina Patti, on her way to St. Petersburg, was to sing, on the 17th, in Brussels, in Verdi's 'Rigoletto,' in Italian, and last night (the 20th) Valentin, in Meyerbeer's 'Huguenots,' in French.

M. Alphonse Révial, formerly a tenor at the Paris Opéra Comique, and since 1849 a Professor of Singing at the Conservatoire, teaching on a system of his own, is no more.

The Milan *Trovatore* supplies an excited notice of a new opera by Signor G. Rossi, called 'La Contessa d'Altemberg,' produced at the Teatro di Borgo San Donnino, on the 4th inst. The critic pronounces the composition to be "magistral, magnificent, and stupendous, a treasure of melody, and a jewel of instrumentation, worthy to be represented at the first theatres of Italy."

Prince George Galitzin, who gave and conducted a series of concerts in St. James's Hall, is now in America, with a company of singers, to perform Russian operas.

Sir Michael Costa left the Island of Ischia on the 15th inst., and, after remaining three days at Naples, was to visit some of the chief towns in Italy prior to going to Berlin, and will return to London in the course of the ensuing month.

DRAMA

HAYMARKET THEATRE.

Mr. Buckstone returned to the Haymarket on Monday after a severe indisposition. For his reappearance 'The Rivals,' which has long stood foremost in public favour of the old comedies retained in the *répertoire* of the theatre, was revived. Mr. Buckstone played, with much drollery, the character of *Bob Acres*. The *Lydia Languish* of Miss Robertson is much better than her *Rosalind:* it has equal grace and more spontaneity. Miss Robertson's delivery is singularly limpid and musical. Mr. Kendal's *Captain Absolute* is picturesque and fairly vivacious. The best impersonation in the entire performance is, however, the *Sir Anthony* of Mr. Chippendale. A little stiffness and formality which distinguished Mr. Chippendale's early representations has worn off. His general style has mellowed, and he is now one of the best of the very few actors we possess who can play the characters of old comedy. His laugh at his own jokes is quiet, undemonstrative, and unforced, and the whole representation has the courtliness without which a character such as this is apt to grow unpleasant. Mr. Everill played *Sir Lucius*, Mr. Howe *Faulkland*, Mr. Rogers *David*, Mr. Clark *Fag*, Mrs. Chippendale *Mrs. Malaprop*, and Miss Caroline Hill *Julia*. After the comedy, 'One Good Turn deserves Another' was played, with Miss Amy Sedgwick as *Phœbe*

Topper. Miss Sedgwick gives much life and animal spirit to the part of the pretty and vivacious wife of a blacksmith, whose good sense and promptitude of resource defeat a love intrigue, which seems likely at one time to lead to sufficiently serious consequences.

THÉÂTRE DE L'ODÉON.

The long-deferred opening of the Odéon has at length taken place. Of the two pieces which constituted the first night's programme one is, according to precedent, in verse. This is 'Jean-Marie,' a one-act comedy of M. Theuriet. It is a simple dramatization of the ballad of 'Auld Robin Gray,'—a fact which French critics, probably through ignorance of the existence of the ballad, have ignored. The only departure from the original is that the kiss at parting, which in the ballad was given, is refused in the play. Madame Sarah Bernhardt, who enacted the heroine, re-christened *Thérèse*, is well suited to the character, which she presented with much tenderness. M. Porel was *Jean-Marie* (Jamie), and M. Talien *Joël* (Auld Robin Gray). 'Les Créanciers du Bonheur' of M. Cadol, which followed, is in three acts, and in prose. It has the defect of resembling rather too closely in construction the previous successes of its author, and its dialogue, though effective, is not particularly fresh. The *créanciers du bonheur* are the people who think, because you have been successful in the world, they have a right to prey on you on the strength of their former intimacy. Lefresne, a retired banker, is sucked by three of these parasites, and is so good-natured as not to wince under the process. Zoe and Augustin are two relatives, who repay his kindness with ingratitude, and Samblerose an old acquaintance, who endeavours to lead him into extravagant speculation. Wholly occupied with the care of marrying his son to a suitable partner, Lefresne is scarcely conscious of annoyance from the machinations around him, when chance puts in the hands of his tormentors a means of wounding him to the quick. Zoe discovers the existence of a letter showing that the young Lefresne is not the son of his reputed father, but is the offspring of an intrigue of Madame Lefresne with an adventurer since dead in America. Armed with this, she endeavours to extort money from the young man whose future it compromises. Better qualities than have previously been exhibited now manifest themselves in some of the characters. Samblerose, till now greedy and avaricious, buys the compromising letter and destroys it. Admiration for this burst of generosity may be tempered by the knowledge that it is accomplished with the money he has obtained from Lefresne. The young man, to whom a proposition has been made to trade on his father's ignorance of the shameful secret, manfully avows all, risking thus the loss of his bride as well as that of his position. Lefresne, behind none in generosity, professes to have known the secret all along, avowing falsely that his wife confessed to him before her death, and received his forgiveness. An edifying lesson this of nobility of heart, but offering little, it is to be feared, by which English dramatists can profit. M. Christian, formerly of the Variétés, played very naturally as *Samblerose*, and M. Roger showed himself, as *Lefresne*, the good actor he has long been esteemed. M. Porel was mediocre as the younger *Lefresne*, Madame Lambquin was excellent as *Zoe*, and Mdlle. C. Colas made a favourable impression in a juvenile character.

GYMNASE-DRAMATIQUE.

'Une Visite de Noces,' a comedy of M. Dumas *fils*, is entitled to the credit of compressing into one act more morbid speculation and unpleasant investigation than, spread over five acts, have given his uncommonly clever plays their unenviable notoriety. Scene follows scene, each surpassing its predecessor in the hardihood of its moral scepticism and the singularly unpleasant nature of its analysis. Previous to his marriage, M. de Cygneroy has been the lover of a certain Madame de Morancey, on whom convention now demands that he and his wife shall call to render the *visite de noces*. Lebonnard, his friend and the friend of the ex-mistress, is afraid the sight of his old love will re-awaken in the mind of De Cygneroy fires supposed to be extinct. To prevent this he blackens her character, counting on his fingers a list of lovers she has found acceptable, and including himself in the number. Instead of revolting De Cygneroy, this statement piques him, and in the end he urges Madame de Morancey to forfeit all social obligations and elope with him. She laughs at his proposals. His perfect cure is operated by Lebonnard, who, seeing the kind of man he has to deal with, gives himself the lie, denying all he had previously affirmed. Once convinced that his mistress was a commonplace and affectionate creature, whose errors were due to her love for him, and who had sought no love but his, De Cygneroy loses all interest in her, and returns contentedly to enjoy the society of his wife and child. When the torrent of press criticism is over, M. Dumas will, doubtless, as in preceding cases, publish his justification. We shall be curious to know what the apologist for the *demi-monde* has to say in behalf of this latest study of French nature.

Dramatic Gossip.

Among forthcoming entertainments are 'The Tempest,' at the Queen's; a drama, by Mr. Watts Phillips, now in rehearsal, at the Princess's, in which Mr. Phelps and Mr. Webster will have parts; a version, by Mr. W. S. Gilbert, of the libretto of Offenbach's opera, 'Les Brigands,' at the Gaiety; and a farcial sketch, by Mr. Kenney, entitled 'Autumn Manœuvres,' at the Adelphi.

The company with which M. Raphael Félix will shortly open in London consists of MM. Maurice Coste, Abel, Desmonts, Berret, Schey, Bousquet, Mesdames Laurence, Gérard, Desmonts, E. Paurelle, De Géraudon, Chéry, Esther Bloch, Crosnier, and Julie Dubois. M. and Madame Lafontaine (as already announced in the *Athenæum*) and Mdlle. Page will pay an early visit.

The Holborn Theatre has closed.

'King John' has been revived at the Alfred Theatre, with Mr. Pennington as King John. It has been mounted with some care.

A new farce, entitled 'Autumn Manœuvres,' has been played at the Vaudeville. It is by Mr. Snow, and is without much originality, value, or interest.

The re-appearance of Miss Charlotte Cushman on the stage, from which she has been ten years absent, has excited much interest in New York. Her first performance was at Booth's Theatre, as Queen Katharine, in 'Henry the Eighth.' Mr. Creswick played Cardinal Wolsey. Both performances have received high eulogy from the American press.

The Sociétaires of the Français are about to erect in Père Lachaise a monument to the memory of Adrienne Lecouvreur, who is buried at Grenelle, near the Hôtel de Vogué. Readers of eighteenth-century history may remember that at her death, variously ascribed to poison by a rival and to grief at the infidelities of her lover, Maurice de Saxe, the remains of this actress were refused burial by l'Abbé Languet, the curé of Saint Sulpice, and were carried at night in a coach, and secretly interred at the corner of the Rue de Bourgogne. Voltaire's bitter verses, 'La Mort de Mdlle. Lecouvreur,' were the cause of his being compelled to quit Paris.

M. Lafont is at present *en retraite* at Arcachon.

The Théâtre Rossini, situated at Passy, has re-opened, with M. Laferrière in the 'Médecin des Enfants.'

M. Thierry, aided by the actors of the Comédie, is about to give a special representation for the benefit of the family of Seveste, the actor, who died in consequence of wounds received in the fight at Buzenval.

M. Febvre will shortly play Tartufe at the Français.

Two new comedies have been presented to the Comité of the Théâtre Français. One is by M. Charly, an actor of the Porte Saint-Martin, and is entitled 'Une Goutte de Sang'; the second is a comedy by MM. de Najac and Meilhac, to which a title has not yet been given.

The Gymnase has received a comedy by M. Louis Claës, entitled 'Le Lendemain.'

'L'Ennemie,' a three-act comedy of MM. Labiche and Delacour, and 'Le Régénérateur,' of MM. Jaime *fils* and Victor Koning, will be given forthwith at the Vaudeville. The exponents of the piece first named will be MM. Delannoy, Parade, Madame Fargueil, Madame Bianca, and Madame Barataud.

In Vienna much excitement has been caused by the struggle between the different managements of the Burgtheater, Stadttheater, and Vorstadttheater to obtain the right of the first performance of Herr Theodor Gaszmann's new prize comedy, entitled 'Schwabenstreiche.' By the conditions, however, of the competition for the prize, the play must first be performed in Hamburg, after which the author will have the power to produce it at other German theatres.

Herr Adolf Rutenberg, of Berlin, has lately published a work, entitled 'Die Dramatischen Schriftsteller des zweiten Kaiserreichs,' which discusses the position of the drama in France under the Second Empire.

Herr Roderich Benedix has finished two comediettas, entitled 'Ein Todescandidat' and 'Einquartierung.'

The death is announced from Brussels of M. Philastre, the decorative painter, who was pupil of Cicéri, and who, in conjunction with Cambon, had been the decorator of the Opera, and almost all the other theatres.

Madame Ristori has appeared in Bucharest as Maria Stuarda, and subsequently as Pia di Tolomei.

'Die Blumengeister,' by Herr Theodor Gaszmann, has been brought out at Leipzig. The *mise-en-scène* was splendid, and the piece was favourably received.

A quarto, by Mr. W. Winter, is announced in Boston, entitled 'Edwin Booth in Twelve Dramatic Characters,' consisting of a biography of the actor, and portraits in costume, drawn from life by Mr. Hennessy, and engraved by Mr. W. J. Linton.

A new drama, by Signor Leopoldo Marenco, entitled 'Raffaello Sanzio,' has been performed with success at Trieste. Signor Marenco's recent comedies, 'La Famiglia' and 'Il Falconiere,' are amongst the most popular plays now acted at the Italian theatres.

Signor Ernesto Rossi has gone to Monte Video; Signor Tommaso Salvini is also in South America, but will return to Rome in time for the Carnival.

ANTIQUARIAN NOTES.

The New Zealander.—The fame of Lord Macaulay's "New Zealander" having almost passed with us into a "household word," I think I may be excused for calling the attention of your readers to the following passage from Capt. Marryat's novel, 'Frank Mildmay; or, the Naval Officer':—"There was a beauty, a loveliness, in these venerable ruins which delighted me. There was a solemn silence in the town; but there was a small still voice that said to me, 'London may, one day, be the same—and Paris; and you and your children's children will all have lived, and had their loves and adventures; but who will the wretched man be that shall sit on the summit of Primrose Hill, and look down upon the desolation of the mighty City, as you, from this little eminence, behold the once flourishing town of St. Jago.'" Lord Macaulay's words were published in 1840; my father's in 1829.

Florence Marryat Church.

To Correspondents.—Dr. B.—R. H.—R. B.—A. H. W.—W. H. B.—R. H. D.—T. S.—G. C.—M.—received.

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TERMS of SUCSCRIPTION.

£1	per Share	on Application.
3	,,	Allotment.
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2	,,	1st March, 1872.
2	,,	15th May, ,,
£10		

Payments in advance of calls will be received at a discount of 5 per cent. on any days on which instalments are due.

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No intermediate profit or promotion money will be paid in connexion with the undertaking, which comes to the Shareholders on precisely the same terms as it is derived from the present proprietors, subject only to the necessary expenses of forming the Company.

Preference will be given in Allotment to such applicants as express their readiness to pay up the Shares in full on Allotment, subject to the discount above mentioned, and where no Allotment is made, the deposits paid will be returned without deduction.

Special Reports on the property, by Professor Price, M.E., Alfred Poett, Esq., C.E., J. Ross Browne, Esq., and others; and confirmation thereof by the Mining Bureau of the Pacific, may be had on application.

Minute particulars of the several properties are annexed, and copies of the special reports, and any other information, with maps, &c., may be obtained on application to Messrs. CHADWICKS, ADAMSON, COLLIER & Co., at 65, Moorgate-street, London, or 64, Cross-street, Manchester.

OBJECTS of the COMPANY.—1st. To acquire and work the Coon Hill auriferous gravel deposits near Placerville, California, by Hydraulic Power, to work a well-known auriferous vein of quartz; and to purchase the Canals, Tributaries, Water Franchises, &c., already existing in that locality.

2nd. To construct a Canal about 30 miles long, to bring water from a higher level, for washing out Gold deposits.

LOCATION.—The properties concerned are situate in El Dorado County, being one mile from Placerville, 50 from Sacramento, and 150 from San Francisco, having railway connexion with each of those Cities, and telegraphic communication with all the world. The surrounding country comprises extensive deposits of auriferous gravel beds, the improved mode of working which is by means of jets of water undermining the banks, and thus washing out the deposits. For this purpose a good supply of water from a high level is indispensable, but this supplied, the operation is simple, the labour required small, and the results, with such gravel beds as these at Coon Hill, very profitable and certain. Mr. Otis, who negotiates this transfer, has been for 21 years resident in California, and has never known an instance of failure in hydraulic washing.

These deposits are in the immediate vicinity of Coloma, where the first discovery of Gold in California was made.

PROPERTIES to be TRANSFERRED.

1st. Existing Canals, with their Tributaries, Sluices, and other hydraulic appliances, having a total length of 142 miles, constructed at a cost of 160 000*l.*, and drawing supplies from the South Fork of the American river, all being now profitably worked, but requiring greater elevation of source.

2nd. The exclusive right to all the franchises and water rights on the Slope of the Sierra Nevadas, to extract water from higher levels for hydraulic washing, and for the supply of the towns between Placerville and San Francisco.

3rd. The "Excelsior" Auriferous Gravel Beds, comprising about 70 acres, averaging 135 feet in thickness, of which 25 acres have been worked, leaving 45 acres, containing about 9,860,000 cubic yards of auriferous gravel deposits. The Hill has been worked for 17 years, with uniform results, and is still in profitable operation in such parts as the existing water supply will reach.

Through the Property runs a vein of Gold Quartz, which has been, and now is, worked on both sides of the gravel bed, and yielding good returns.

TITLE.—By deeds in fee simple to the Company of all the existing Canals with the exclusive monopoly acquired, to obtain water from higher levels on the Nevada Slope for the supply of new Canals, and also by deed in fee simple of the Gold Gravel property, free from any incumbrance,—all now centered in Mr. G. W. Swan, of San Francisco.

PURCHASE CONSIDERATION.—Principally in shares of the new Company, namely—

1st. Fifteen thousand ordinary shares, taking dividends only after 15 per cent has been paid on the Preference Shares comprised in the present issue.

2nd. Fifteen hundred Preference Shares of this issue.

3rd. The sum of 60,000*l.* in cash. The shares to be issued and cash to be paid only when the legal possession of the Property is made over to the Company.

COST of ADDITIONAL WORKS.—That the construction of the Water Works will be comprised within the sum of 65,000*l.* is certified by the Engineer, Mr. F. A. Bishop, C.E., and confirmed by Messrs. Price and Poett, and by the Expert of the "Bureau of Mines of the Pacific Coast." The expenditure under this head will only be made by monthly payments on the Engineer's report of works done. These payments will be made direct through the Company's own Agents, and the construction of the Canal and Water Works can be completed in the ensuing year.

MODE of OPERATIONS.—The auriferous deposits contain an almost uniform per-centage of gold, proved by the results of the 25 acres already worked, and by trial borings and tunnels throughout the remainder to be one dollar from each cubic yard. In 17 years, with the existing fall of water, gold to the value of 5,500,000 dollars, or 1,100,000*l.*, as testified by official records, was extracted.

The portions, however, for which the existing fall of water has been available having been washed, a consolidation of ownership has been effected, hence the possibility of the present sale.

The water-course, starting at a higher level, is essential to the working of the remaining valuable deposits; and the capital for the construction of the necessary work is alone required.

The banks of gravel are undermined by means of water jets directed at their base, and in the district a fall of water such as this Company will provide is indispensable; and while the Company secures a complete and absolute monopoly, owners of the surrounding and neighbouring claims must of necessity consume the water, the rental for which is collected monthly, and forms a well-secured and permanent income.

By this mode of applying water power, the utmost economy of labour is effected, the water undermining the superincumbent mass, which many labourers would otherwise have to attack. Abundance of Chinese labour is available at a very low rate.

The water will be taken chiefly from the South Fork of the American river, at an elevation of 2,000 feet above the gravel beds, and supplied by miner's inches (of 100 cubic feet per hour), at a rental of 10 cents per inch per 10 hours; and as it is capable of being re-used, is again sold at a lower elevation at an average of five cents per inch. In some cases the water is thus caught and re-used four several times. The supply hitherto provided has been eagerly taken at 25 cents per miner's inch; and the importance of the water force is fully appreciated by the entire community. Claims are transferred by reference to the water accommodation; and a debt for water rent against any claim prevents its sale or future supply of water until discharged.

SOURCES of REVENUE, as ESTIMATED by F. A. BISHOP, Esq., C.E.

From Canal.	
10,000 inches daily of first water at 10 cents	1,000 dols.
5,000 inches daily of second water at 5 cents	250 ,,
	1,250 dols.
Allowing an average of 240 working days per annum, this gives a revenue of	300,000 dols.
Deduct management, and 10 per cent. of the water for the use of the Company	60,000 dols.
	240,000 dols.

Or 48,000*l.* per annum.

The above calculation is based on 10 hours per day for 240 days, but in practice the water is used throughout the 24 hours continuously, and paid for accordingly, and the number of working days is also increased. This additional revenue, however, will, it may be conceded, provide an ample margin for any extraordinary contingencies.

From Gravel Beds, being an average of the Estimates of the Engineers.

From, say, 4 washings per annum, treating 450,000 tons of depo-it, yielding 450,000 dols. gold, or	£90,000
Expenses of working, management, &c., say	10,000
	£80,000

Total Revenue as estimated—Canal		£48,000
	Gold Beds	80,000
		£128,000

Or nearly 43 per cent.

From the short time required for construction, a dividend may be looked for the first year; and thenceforward the dividends could be made monthly.

It is to be noted, however, that the greater the rapidity of the operations the sooner will the deposit be washed. At the rate supposed in the above estimate it would last about 22 years, and thenceforth the Canal Revenue will continue from sale of water for other deposits.

SECURITIES and PRECAUTIONS.—All the Documents have been certified by H.B.M. Consul at San Francisco. None of the funds subscribed will be paid to the Vendors until the Company's own Agent has satisfied himself as to titles and properties, and every necessary investigation made. Messrs. Chadwicks, Adamson, Collier & Co. have instructed Professor Thos. Price, Assayer and Metallurgist, and Alfred Poett, Esq., Civil Engineer, to examine and report on this property. Their reports are confirmed by the certificate of the Mining Bureau of the Pacific Coast (Mons. J. Berton, French Consul, President), and by subsequent reports by Mr. J. Ross Browne, Mr. Bowe, and Mr Laskie, all of whom have been on the property, and are well acquainted with its character and value.

All these Reports have been printed, and copies may be had on application at their Offices, 65, Moorgate-street, London; and 64, Cross-street, Manchester.

The following contract has been entered into the 6th day of October, 1871, between Stephen Otis, the Attorney of George W. Swan, of the first part, and Charles Black and Michael Buck, on behalf of the intended Company, of the other part.

The Prospectus is issued with copy of Memorandum of Association attached.

London, October 18th, 1871.

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Insurances effected in all parts of the world.
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ROBERT LEWIS, Secretary.

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SCOTTISH UNION FIRE and LIFE INSURANCE COMPANY.
London: 37, Cornhill; Edinburgh and Dublin.

SUN LIFE ASSURANCE SOCIETY, LONDON.
Established 1810.
Copies of Revenue Account and Balance Sheet to Midsummer last can now be obtained at the Chief Office, No. 63, Threadneedle-street, and at the Branch Office, No. 60, Charing Cross.
J. G. PRIESTLEY, Actuary.

THE LIVERPOOL and LONDON and GLOBE INSURANCE COMPANY.
Offices: Cornhill and Charing Cross, London; 1, Dale-street, Liverpool.
At the Annual Meeting, held February 24, 1871, the Report of the Directors for the year 1870 showed that

The Fire Premiums were	£931,728
The New Life Premiums, £16,000, and the total	268,985
The Annuities payable	5*,157
The Invested Funds	3,859,392

AUGUSTUS HENDRIKS, Actuary and Res. Sec.

IMPERIAL LIFE INSURANCE COMPANY.
CHIEF OFFICE—No. 1, OLD BROAD-STREET, LONDON.
BRANCH OFFICE—No. 16, PALL MALL, LONDON.
Instituted 1820.
The Liabilities are, in respect of sums Assured and Bonuses, 2,766,000l.; and in respect of Annuities, 1,626l. per annum.
The Assets actually Invested in First-class Securities amount to 987,897l.
Of the Subscribed Capital of 750,000l., only 75,000l. is paid up.
All kinds of Assurance effected at moderate rates and on very liberal conditions.
The accounts of the Office for the last financial year, returned to the Board of Trade in compliance with "The Life Assurance Companies' Act, 1870," together with Prospectuses, may be had on application.
ANDREW BADEN, Actuary and Manager.

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Established in 1797.
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John Coope Davis, Esq.	Sir J. Lubbock, Bart. M.P. F.R.S.
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COMPLETE SECURITY.
MODERATE RATES of Premium, with participation in four-fifths, or 80 per cent., of the Profits.
LOW RATES without participation in Profits.
LOANS
in connexion with Life Assurance, on approved security, in sums of not less than 500l.
ANNUAL PREMIUM
required for the Assurance of 100l. for the whole term of life:—

Age.	Without Profits.	With Profits.	Age.	Without Profits.	With Profits.
15	£1 11 0	£1 15 0	40	£2 18 10	£3 6 5
20	1 13 10	1 19 3	50	4 0 9	4 10 7
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ACCIDENTS CAUSE LOSS OF LIFE;
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ACCIDENTS CAUSE LOSS OF MONEY.

Provide against ACCIDENTS OF ALL KINDS
BY INSURING WITH THE
RAILWAY PASSENGERS' ASSURANCE COMPANY,
ONE out of every 12 Annual Policy-holders becoming a Claimant EACH YEAR.
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WILLIAM J. VIAN, Secretary.

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TABLE GLASS of all kinds.
CHANDELIERS in Bronze and Ormolu.
MODERATOR LAMPS and LAMPS for INDIA.
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The celebrated "United Service" Tablet is famed for its delightful fragrance and beneficial effect on the Skin.
Manufactured by
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Sold by Chemists, Oil and Italian Warehousemen, and others.
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—The REAL NICKEL SILVER, introduced more than thirty years ago by WILLIAM S. BURTON, when PLATED by the patent process of Messrs. Elkington & Co., is beyond all doubt the best article next to sterling silver that can be employed as such, either usefully or ornamentally, as by no possible test can it be distinguished from real silver.
A small useful set, guaranteed of first quality for finish and durability, as follows:—

Per dozen	Fiddle or Old Silver	Bead Pattern	Thread Pattern	King's or Shell
	£. s. d.	£. s. d.	£. s. d.	£. s. d.
12 Table Forks	1 10 0	2 1 0	2 2 0	2 5 0
12 Table Spoons	1 10 0	2 1 0	2 2 0	2 5 0
12 Dessert Forks	1 2 0	1 7 0	1 10 0	1 11 0
12 Dessert Spoons	1 2 0	1 7 0	1 10 0	1 11 0
12 Tea Spoons	14 0	19 0	1 1 0	1 2 0
6 Egg Spoons, gilt bowls	9 0	12 0	12 0	13 6
2 Sauce Ladles	6 0	8 0	8 0	8 6
1 Gravy Spoon	6 0	8 6	9 0	9 6
2 Salt Spoons, gilt bowls	3 0	4 0	4 0	4 6
1 Mustard Spoon, gilt bowl	1 6	2 0	2 0	2 3
1 Pair of Sugar Tongs	2 6	3 6	3 6	4 0
1 Pair of Fish Carvers	19 6	1 3 0	1 3 0	1 5 0
1 Butter Knife	3 0	4 0	4 0	4 3
1 Soup Ladle	10 0	12 0	14 0	15 0
1 Sugar Sifter	3 0	4 0	4 0	4 6
Total	9 1 6	11 16 0	12 8 6	13 2 6

Any Article to be had singly at the same prices. An Oak Chest, to contain the above, and a relative number of Knives, &c. 2l. 15s.
A Second Quality of FIDDLE PATTERN:—
Table Spoons and Forks ..... £1 2 0 per dozen.
Dessert Spoons, 16s.; Tea Spoons.... 0 10 0 "
Tea and Coffee Sets, Electro Silver, in great variety, from 3l. 15s. to 21l. 16s. Dish Covers, Electro Silver, from 9l. the set of four, to 36l. Corner Dishes, Electro Silver, from 7l. 10s. to 18l. 18s. the set of four. Warmers, 7l. 2s. 6d. to 15l. 15s. Biscuit Boxes, 12s. to 5l. 10s. Cruet and Liquor Frames, Electro Silver, &c. at proportionate prices.
The largest Stock in existence of Plated Dessert Knives and Forks, Fish-eating Knives, Forks, and Carvers.
All kinds of Replating done by the patent process.
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HOWARD'S PATENT,
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The only kind guaranteed to stand.
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By Special Appointment to His Majesty the King of Italy.

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THE "WORCESTERSHIRE,"
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Improves the appetite and aids digestion.
UNRIVALLED FOR PIQUANCY AND FLAVOUR.
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BEWARE of IMITATIONS.
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USE ONLY THE
GLENFIELD STARCH.
THE QUEEN'S LAUNDRESS USES NO OTHER.

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